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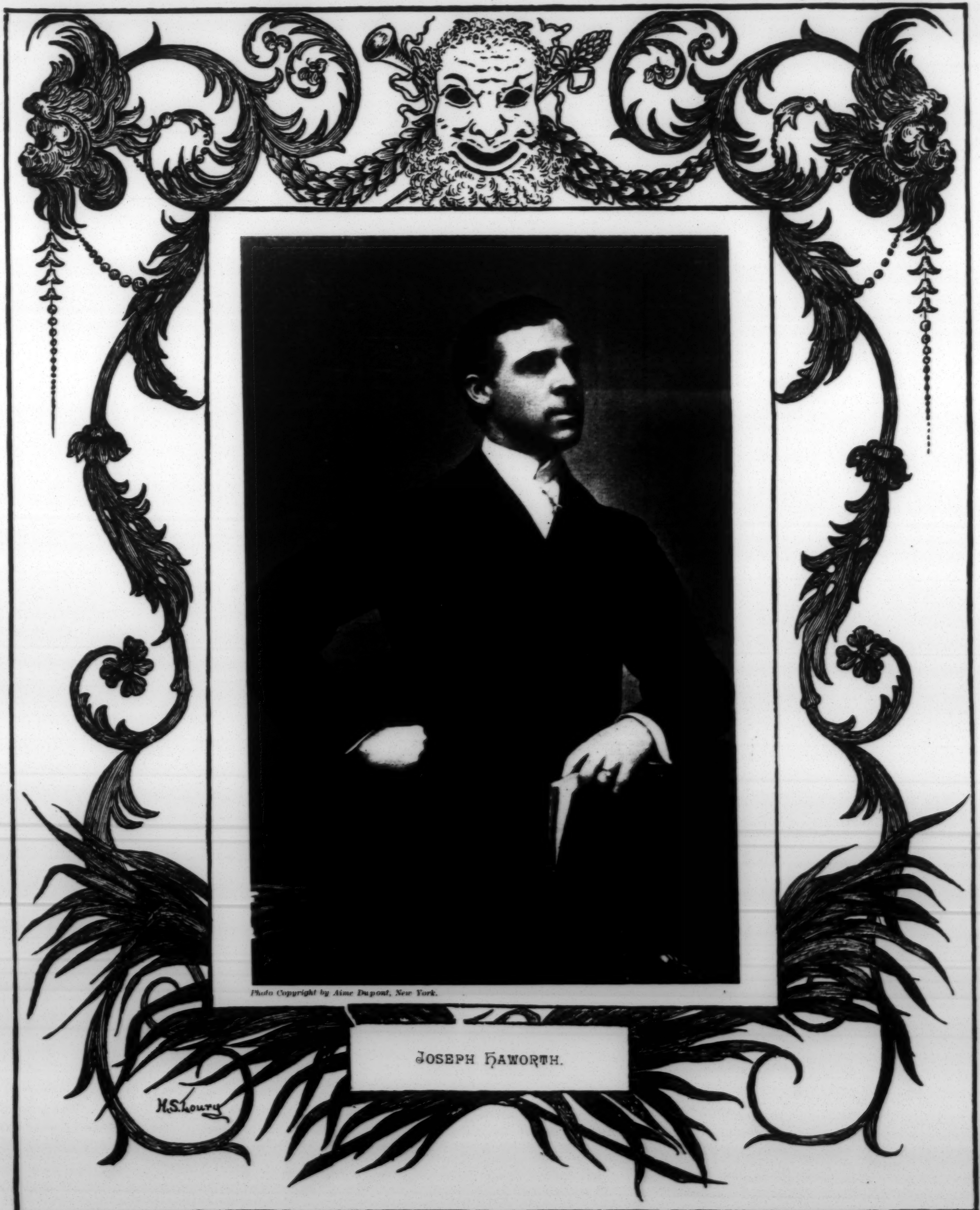


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JOSEPH HAWORTH.



THE FIFTH AVENUE THEATRE, NEW YORK.

VIEWS OF THE EXTERIOR, AUDITORIUM AND Foyer.

THE MATINEE GIRL.

On Thursday, May 18, my friends, the Professional Woman's Leaguers, will have their benefit at the Broadway, and they are going to have a house that will repay them for the work that has been put in at rehearsals for the last few weeks.

The Leaguers are earnest workers for the objects of their association, and whether it is making a pincushion for a bazaar or donning tights and carrying a spear in a good cause, they don't go about it in any half-souled way.

As an addition to the collection of Musketeers we have had this season it will be a most interesting performance. How the girls will manage the swagger and the boots and the swords I don't pretend to know, but I will venture to say that they will make quite as much of a success of it as they do of everything they attempt.

By the time you read this the League's annual election will have taken place. There is always a hot time at these occasions, manufactured, I think, to give atmosphere to the events, for the results are invariably satisfactory to everybody concerned.

The League manages to keep delightfully free from the internal disputes that distinguish some of its sister organizations. The members avoid ridiculous discussions on The Management of Men or The Sex of the American Eagle, and they seem to approach the true clubby spirit that is so delightful in masculine organizations. I wish them all sorts of success.

W. A. Brady I see wanted to take them on the road.

But the girls foxily refused his glittering offer of special cars, milk baths and advertising.

I understand they held a meeting behind closed doors, and decided to decline, for the reason that the manager was sure to have them appear at the Manhattan Theatre.

"We may appear in tights," said one of the members, "but we know where to draw the line."

And La Loie was enthusiastically kissed by the painter, Constant, at the conclusion of a dance given on a lawn under colored lights the other evening to a selected audience!

Last! Oh, list to the lift of the press agent! "The guests were assembled on the lawn waiting the appearance of the dancer, when suddenly down the marble stairway walked

or rather glided a graceful figure robed in diaphanous draperies. Reaching the centre of the group of distinguished guests, the dancer outstretched her arms, from which depended yards of glittering silken stuff that moved with every breath of air that came from the trees surrounding the lawn. Suddenly a calcium illuminated the space in which she stood, and the dance began."

This sort of work is very high-art. The European press agent is leaving us far behind the procession. Only a week before we heard Alma D'Alma's impassioned cry for help from the Sultan's prison, where she awaited a boiling oil bath or a dive into the Bosphorus neatly bagged for the occasion.

Then came the cable, "I am safe," and we breathed again. La Loie is missing it if she fails to cable: "Benjamin Constant kissed me."

Besides work of this sort, what does this mere paragraph amount to? "Rose Coghlan had the measles last week, but pluckily played her part each night."

And Anna Held's farewell to America in Fourteenth Street, a week ago, just prior to her appearance on Broadway, while illustrating the progress of advertising as a fine art, lacks the tang of a cruel Sultan's hate or a Constant kiss.

There will certainly have to be some swift smoking up among our bright young impressionistic pipe dreamers of the drama if we wish to even approach the foreign methods.

At the last matinee of Gay Paree I watched little Marie George as she did her famous cake-walk dance, and I thought with a sigh of two little women—almost as pretty and quite as young as Miss George—who about ten years ago were first heard of in comic opera.

Both had the same freshness of face and form and daintiness of manner that now constitute the principal charms of the new Casino favorite; both made hits with the public, and especially with the Wow-wow boys, who began to buy their photographs and to load them with attentions and lobsters and tiaras and things.

And both of the little heads swelled badly. The smiles became fixed and the eyes lost their laugh, and the two little ladies began to strut instead of walk when their feet were on the stage.

If only they had been left alone there is every probability that they and hosts of other girls who meet with a half success on the

stage would have reached positions in comic opera and in vaudeville which American managers seem unable to fill without going to Paris or to England for material.

Marie George, I hear, is a sensible, domestic little body who is old-fashioned enough to be very much in love with her own husband. She is bound to develop into a dancer more original than any now with us, and her voice and acting have a touch of naturalness that has a wonderful charm in these days of English accents and husky chest notes.

Besides that, she continues to hang on to her skirts, which is the novelty of the dramatic season.

Mabel Gilman's frown is another feature of daring originality. When this young woman did the Pickaninny dance with James Powers in The Runaway Girl one couldn't see her frown, because of the black make up.

But now when she essays to sing—and she has some beautifully clear high notes—she wrinkles her pretty brow up into an expression of intense pain that suggests the ladies one sees illustrated in connection with the various nervura and celery compound ads.

It is better than a set smile, but it makes one think she hasn't got her salary, or that her gown is too tight, or something. A frown goes with every verse, and then the atmosphere clears up and the sun shines once more.

It was Olga Nethersole who first started the custom of a photographed frown. There's one of her recent pictures taken in Tanquary that looks as though she didn't have a friend on earth.

Then Julia Arthur's famous poster was a little bit troubled looking. But, perhaps, this accounts for it.

Reading a Sunday newspaper the other day I came upon an article describing the devotion of Mr. Cheney to his bride. It was a remarkable narrative.

It stated that Miss Arthur was subject to sudden faintness during the progress of a play, and that in order to keep her braced up her husband was constantly dashing in and out of the dressing-room with food of all sorts which he insisted on her devouring before she went on the stage again.

It was a common thing for him to bring in two or three club sandwiches—this was the special food mentioned—with which he would meet Parthenia or Juliet within the wings.

He would watch her carefully until she ate

the very last scrap, and would then depart in search of some other dainty morsel for the next wait.

When I think of Julia Arthur as Rosalind skipping off the stage from the forest and imagine her being held up by her husband, armed with an oyster fry in a box or a bunch of sandwiches, I don't wonder that she looks worried in the poster.

There is such a thing as being too kind to a person. A season of Shakespeare and sandwiches must be trying.

THE MATINEE GIRL.

THE FIFTH AVENUE AND ITS MANAGER.

The first playhouse on the site of the present Fifth Avenue Theatre was opened on Oct. 16, 1868, and was called Apollo Hall. In 1871 it became Newcomb's Hall, and, later in the same year, the St. James Theatre, harboring minstrelsy and vaudeville. In 1872 Steele Mackaye inaugurated regular dramatic performances in the theatre, but minstrelsy was afterward restored. Then the Gilsey estate rebuilt the house, which was opened by Augustin Daly on Dec. 3, 1873, as the New Fifth Avenue Theatre. Stephen Fiske and D. H. Harkins, J. H. Haverly, John Stetson, and H. C. Miner were succeeding managers, and in the Autumn of 1896 Edwin Knowles took charge of the house. How well it has prospered under his able direction is a matter of present day record. The Fifth Avenue is one of New York's handsomest and most commodious theatres, and the pictures that appear in this issue of THE MIRROR give some notion of the beauty of its exterior and of its auditorium.

Mr. Knowles ceased acting in 1882, and joined with Colonel Morris in the management of the Grand Opera House, Brooklyn. Later he managed the Amphion, Columbia, and Park theatres in the same city, and was interested in other theatrical enterprises. For the next season at the Fifth Avenue Mr. Knowles has booked already thirty-two weeks, beginning in September. Joseph Jefferson, Mrs. Fiske, Augustin Daly's Musical Company, and Madame Modjeska will fill most of the time.

John W. Ward, Mr. Knowles' confidential assistant at the Fifth Avenue, has been with the manager for eight years in Brooklyn and in this city. His duties comprehend nearly every phase of the business department of the theatre, and he is deservedly one of the most popular men "in front" in town.

IN OTHER CITIES.

SAN FRANCISCO.

During the past week, April 24-30, Roland Reed has been amusing large audiences at the Columbia with *The Wrong Mr. Wright*. Mr. Reed has always been very popular with San Francisco theatregoers, and his popularity has increased, if anything, during the present visit, chiefly on account of the play, which of its kind is better than anything the versatile comedian has offered us yet. It is bright and amusing, and affords plenty of opportunity for character work. As the eccentric, amorous old capitalist, Seymour Sites, Reed was at his best, and his audiences laughed heartily at each embarrassing situation into which his simple nature led him. Isadore Rush was much liked, both for her beauty and her acting. She wore some beautiful gowns, too, which pleased the eyes of her admirers, male and female. Charles S. Abbe made a hit as Frederick Bonds. He made the most of a juvenile part which is generally suppressed. Excellent character work was done by Alethea Luce, who undertook the part of the maid masquerading as an heiress. In fact, the support all round was up to the mark, and the play was presented in a clear-cut, well-balanced fashion. Week of 1 Mr. Reed will present *The Woman Hater*.

Captain Swift was the week's attraction at the Alcazar. The play is a strong one and never fails to draw. Upon Ernest Hastings, whose engagement as leading man is gradually drawing to a close, fell the burden of the title-role. The result was a manly, earnest portrayal of a difficult character. He had the ease and composure of the well-dressed adventurer, with the abandon of the man who has risked his all upon one throw of the die. Captain Swift is one of the best things Hastings has done during his engagement. Adelaide Fitzallen was very acceptable as Mrs. Seabrooke. She was thorough and acted with a dramatic intensity that well became the part. Juliet Crosby was pleasing as the heiress, Stella Darbishire. Clarence Montaine was satisfactory as Marshall, the servant, despite a wild struggle with an alleged Cockney accent. The week's business was so satisfactory that Captain Swift will be kept on 1-7.

The *Key in A Hot Old Time* kept up their carnival of fun at the California during the week. The captain and officers of the battle ship *Iowa* attended the performance on the evening of 27. Next week the theatre will be dark once more.

The *Geisha* was revived at the Tivoli 24-30, and with success. It proved the best presentation of opera at the Eddy Street house in many moons. Everybody seemed suited to his or her part, and the whole worked smoothly and went with a will. Edwin Stevens repeated his successful performance of the Marquis Imari, he looked gigantic in his make-up and carried off his part with a caustic humor that was very suitable. Anna Lichter as O Mimosas San was very bewitching, while the music just suited her birdlike soprano. William Pruette made a burly English officer and acted well, but his voice was too heavy for the light, catchy music. Charles W. Swain as Wun III made a very good Chinaman. He was not so broadly funny as Thomas C. Leary was in the part, but he was more true to life. Tillie Salinger and George Cooper played their old parts of Lady Constance and Juliette. They were both very satisfactory. Annie Myers put a lot of dash into the part of Mollie Seamore, the English girl. Phil Branson was lively and amusing as Dick Cunningham. Frank M. Coffin, a local tenor, made his operatic debut in the part of Captain Katama. He received a tremendous ovation on the opening night. He has a sweet, lyric tenor, and will be very useful in opera as he gains confidence. The next production at the Tivoli will be an elaborate revival of *Orpheus and Eurydice*. George E. Lusk, the stage-manager, was assistant stage director for the New York production of this opera, so that an attractive performance is expected.

The Southwell Opera company at the Grand Opera House is at last "catching on." It takes time to open the eyes of the San Francisco public, but they do sometimes open. The co. is an exceptionally good one, the voices young and fresh, the chorus good, and the operas well staged and dressed. El Capitán was played 24-30, and a remarkably good production it was. William Wolf was El Capitán, and while not so forceful as the Wolf Hopper, was sufficiently grotesque to amuse, while his excellent baritone was used with effect. Edith Mason was a charming Isabel; her voice is very sweet indeed. Hattie Belle Ladd was also very captivating as Estrella. Others of the co. deserving of especial mention are Bertha Ricci and Winifred Goff. El Capitán will be played another week.

Lewis Morrison will open his Alcazar season May 29 in Hamlet.

Frank M. Coffin, referred to above, has been engaged for the coming grand opera season at the Tivoli. FRED S. MYRLE.

MILWAUKEE.

Olga Nethersole opened a week's engagement at the Davidson 1 in the Second Mrs. Tanqueray to an immense house and received an overwhelming welcome. Her superb acting was keenly appreciated, and she was recalled with such frequency and unbounded enthusiasm as has never before been witnessed at this theatre. It is regrettable that the support should be so inadequate, for, though evenly balanced and painstaking, the co. is far from what it should be. The stage was richly set, the minutest detail receiving careful attention, and the performance was one of great artistic merit. Camille and Carmen will also be given, and, for the first time in this country, *The Profligate* will be presented 4. Elks' entertainment 11, 12. Sporting Life 14-23.

Nance O'Neill commenced a two weeks' engagement at the Bijou April 30, presenting *Magda* to a well filled house. Miss O'Neill is a singularly gifted young actress and possesses extraordinary physical attributes. In her powerful scenes she was particularly effective, and demonstrated that by careful study under judicious guidance she will develop into a truly great artist. The support is headed by McKee Rankin, who, in the role of Colonel Schwartz, did some fine work. The remainder of the co. were capable. The scenery and stage-management were excellent, and the audience recalled the star many times. During the engagement the following plays will be given: *Camille*, *Meg Merril*, *Oliver Twist*, *Elizabeth Queen of England*, *Peg Woffington*, *The Jewess*, and *Ingoram*.

The Thanhouser-Hatch Stock co. presented *The Burglar* at the Academy 1 and achieved another pronounced success. Eugene Moore in the title-role gave a highly finished and most convincing performance, his work in some respects exceeding anything he has done here. Baby Savene shared the honors with Mr. Moore. She played Editha with remarkable ease and confidence, and won everybody's heart. William Verance, Max von Mitzel, Donald Bowles, Gertrude Homan, and Meta Brittain acquitted themselves with their usual ability, and Lansing Rowan added to her quickly won popularity in the role of the burglar's wife. The mountings were admirable, as usual, and the performance received from a large audience the approbation it well deserved. *The Butterflies* 8-14.

The performance of *The Mikado* at the Pabst Theatre, 28, 29 was pronounced the best operatic production ever given by local talent in this city. The affair was a complimentary benefit to Arthur Weid and was a huge success, large and representative audiences being in attendance. George Herbert gave a splendid representation of Ko-Ko, and Theodore Schroeder made an immense hit as Pooch-Bah, his fine voice and excellent acting being much commented upon. Walter Cary was good in the titular role. Edward Strong displayed a pleasing voice as Nanki-Poo. J. C. Wall showed unusual talent and ability as Fish-Tush, and T. S. Bell scored in a small role. Mrs. A. G. Hodden made an excellent Katisha, acting and singing the part in a distinctly ar-

tistic manner. Mary Bell was a sweet and dainty Yum-Yum, Lillian Wahl shared first honors as Piti-Sing, and Mrs. Walter O'Neill was exceedingly good as Pooch-Bah. The chorus was splendidly trained, and Arthur Weid conducted in his usual masterly style. George Herbert looked after the stage, which was tastefully set, and this event proved altogether the most successful amateur production ever seen here, much to the credit of Business-Manager James Wall.

The benefit given to Ernest Derry at Ethical Hall 2 resulted in a complete artistic and pecuniary success, the house being filled to its utmost capacity. Those who assisted in the programme were Rolette Berthelet, Harry Wilson, L. T. Judge, William Berthelet, Percy Tuttle, J. Gilbert, Gertrude Brown, Josephine Gans, Mabel Cooke, Louise Hoffmann, and the undersigned. Two plays were presented, *Fennel*, and *Always Intended*, which were admirably rendered, each member of the cast contributing praiseworthy work. Ernest Derry scored a success in a character part and received an ovation. Rolette Berthelet made his farewell appearance here this season in *Fennel* and was warmly applauded. The stage was elaborately set and the performance ran with perfect smoothness, much credit being due Rolette Berthelet, who officiated as stage-manager. For a performance occurring outside a regular theatre it was most commendable, and the participants were forced to bow their acknowledgments repeatedly.

The A Capella Choir will give a grand concert at the Pabst 4, with Leontine Gaertner, celloist, and Alberto Jonas, pianist, as soloists. Under the auspices of the same society Emil Sauer will appear at the Pabst 11. The Kneisel Quartette will play at the Pabst 8.

The annual benefit tendered to Mort Singer, of the Bijou, 1 was a great success, as usual, the many friends of the popular young treasurer filling that very hospitable theatre to the doors.

The Academy management have offered a free trip to Europe to the person presenting the largest number of seat coupons from May 1 to July 15.

The local lodge of Elks are going to make a strong bid for the Grand Lodge convention in 1900. The necessary funds for this purpose are rapidly coming in, and in further aid of this object a burlesque circus will be given at the Davidson 11, 12.

At the matinee performance 6 Manager Miller, of the Alhambra, will present each lady with a hat pin made of metal taken from the battle ship *Maine*.

Richard Mansfield will appear in *Cyrano de Bergerac* at the Davidson early in June. Marie Gelstinger, the renowned German actress, is also announced for an early appearance at this house. Don Godfrey's British Guard Band will give two concerts at the Pabst 12.

Irving Brooks and Rolette Berthelet will leave for Atlanta 6, to join the Thanhouser-Hatch Stock co., which opens at the Grand Opera House 15.

Robert Downing will present *The Commander* at the Alhambra 7-13.

Lansing Rowan has been specially engaged by Thanhouser and Hatch for five weeks. CLAUDE L. N. NORRIS.

MONTREAL.

The Prisoner of Zenda opened at the Academy to fair business 1, with Howard Gould as Rudolf. He gave a strong and picturesque performance of the part, though a little lacking in the finer shades and details. Adelaide Keim made a sweet Princess Flavia. Helen Strickland was good as Antoinette de Mauban. R. F. McClannin made an excellent Colonel Sapt. Albert Perry was fair as Black Michael, and Robert Connors appeared to advantage as Hentzau. An accident that might have ended in a serious fire occurred in the third act during the quarrel scene between Hentzau (R. Connors) and Rudolf (Howard Gould). A lamp on the table between them was upset and the burning wick fell on the rug at their feet. Both gentlemen displayed the greatest coolness. Mr. Connors stamped out the fire on the rug, while Mr. Gould bore the lamp, the oil of which was now flaming, in safety to the wings. Pudd'nhead Wilson 11-13.

The performance of *Lady Windemere's Fan* last week, 27-29, for the benefit of the Montreal A. A. A. club house, was not as well attended as the object for which it was given and the merits of the performance deserved. Anna Stannard made an excellent Mrs. Erylne. Marion Kelby repeated the success made by her last season at the Français as Lady Windemere, and the remainder of the cast gave a very capable performance. The play ran with surprising smoothness and did credit to the competent stage management of Edith Kenward.

Moths is one of the best things that the Français Stock co. has done this season, and should do a more than ordinarily good business. The parts seem particularly suited to the various members of the co. The role of Vera is rather different from anything Miss Deane has attempted before, and her portrayal of it shows what a big advance she has made in her art during the season. Her conception of the character is a clever one and very well carried out. Benjamin Horning's Lord Jura was a capital piece of work, his death scene being especially fine. T. J. McGrane made an excellent Zouroff. The picture of the brute lurking beneath the veneer of the society gentleman was clearly drawn. Walton Townsend made an ideal Corregge in appearance and played the role with sincerity and sympathy. Nellie Callahan was a charming Fuschia Leach, and received unstinted applause for her

clever work. Morris McHugh shared the comedy honors with her as the Duke of Mull. Dora Norman's *Lady Dolly* ranks among the best performances she has given, and Esther Moore gives a capable portrayal of the unpleasant role of Jeanne de Sonange. Harry W. Rich, the comedian of the Français, appears in the vaudeville bill in a clever monologue and songs, and has made quite a hit. Grace Lingard and Mr. and Mrs. Barry are the other features. *My Partner* 8-13.

Stuart Robson will open at Her Majesty's 15. A plan is on foot for the organization of a French opera season at the Monument National next Autumn. W. A. TREMAYNE.

PROVIDENCE.

Julia Arthur as a star made her first appearance in Providence at the Providence Opera House 1-6, and was seen during the week in *A Lady of Quality*. As You Like It, *Pygmalion* and *Galatea*, and *Mercedes*. Business good. N. C. Goodwin and Maxine Elliott 8-10. Beside the Bonnie Brier Bush 11-13.

Souss's Band gave two concerts at Infantry Hall 5 before very large audiences. Maud Rees-Davies, Dorothy Hoyle, Arthur Pryor, and Herbert L. Clarke were the soloists. D. W. Reeves, of the American Band, had the local management in charge, and it was one of the most welcome events of the season.

The Strossel Opera co. will open its Summer season 29 at the Olympic with a revival of *The Mikado*. This opera has been selected as a result of the announcement by Manager Spitz inviting the public to address him in regard to their preference as to the operas to be produced. Of 1,142 letters received, *The Mikado* was in the lead. The second choice was *Girofle-Girofla*, and other favorites were *The Chimes of Normandy*, *La Mascotte*, and *The Merry War*. In the production of *The Mikado* Leontine Harger will be the Yum Yum and Nat B. Cantor will have the roster Ko Ko. Alfred J. Kutner will direct the production.

Manager Boyden, of Crescent Park, has opened his preliminary season and music is being furnished by the Rhode Island Ladies' Orchestra.

At the close of the performance of *The Charlatan* at the Providence Opera House evening 29 De Wolf Hopper found a sheriff in possession of scenery and Saturday evening receipts. It seems that a member of the chorus, George Sinclair, had been fined \$2 by Stage-Manager Cripps because he had failed to adorn himself with a moustache belonging to his part. He objected to the fine and secured a lawyer to attack everything he could find for the \$2. However, Manager Wendel Schaefer, of the house, had a prior claim, which he waived, and Mr. Hopper proceeded to Worcester.

Harry R. Stone, of the De Wolf Hopper co., appeared here last week as Captain Peshofski in *The Charlatan*, though the part on the programme was inadvertently credited to George W. Barnum. Mr. Stone has been complimented upon the energetic and meritorious way in which he portrayed the character.

Friends of James K. Keane, who is very ill and destitute in this city, are arranging a benefit to take place at Talmu Theatre 17. Burr Oaks will be given and Mrs. Keane will play the leading role.

Hilda Clark was in town several days last week and extensively entertained. HOWARD C. RIPLEY.

ST. PAUL.

Rosemary was given its first local production by Otis Skinner and his excellent co. at the Metropolitan Opera House 1-3. The play was neatly staged and drew large and appreciative audiences. Mr. Skinner is a general favorite with St. Paul audiences. In the role of Sir Jasper Thorndyke Mr. Skinner has a character that enables him to display his varied artistic talents. He plays the part with painstaking sincerity, evidenced in his fine conception, intelligent thought and natural action. Gretchen Lyons made a dainty and delightful Dorothy Cruikshank. Miss Lyons, through natural talent and careful study, shows rapid improvement in her work that gives promise of a future. The Captain Cruikshank of E. A. Eberle was a very creditable piece of character work. John Malone did excellently in his presentation of Professor Jogram, a unique character. Frank Sylvester as William Westwood plays an exacting role with commendable taste. Ruth Holt as Mrs. Cruikshank, Clara Everett as Priscilla, and Lizzie Montgomery, Alfred Edwards, and F. Batton sustained their roles very satisfactorily. Ian MacLaren 5. Clara Larupp 7, 8. The Turtle 9, 10. Olga Nethersole 11-13. Godfrey's Band 14.

Too Much Money was presented at the Grand Opera House 30-4 by a capable co. Large audiences thoroughly enjoyed the farce. In the plot there are a number of very clever situations. Francis Jones did some very clever work as Ralph Van Vissengen. Charles D. Clarke as Reginald Ponsonby was excellent. Viola King made a charming little Dunkard maiden. Anna E. Inman as Martha Middlewick, Jessie Stevens as Hannah, Cecil Jefferson as Alga Hildegard, Myra Jefferson as Hilda Van Kocken, Mabel Tenenell as Mrs. Ponsonby, and Ernest Lamson as Thomas Wiggs contributed largely to the success of the play. The specialties introduced by the Jefferson Sisters, Mr. Jones, and Nellie Hunt were well received.

Manager L. N. Scott exhibited a magnificent

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The Missouri Girl

Always Plays Return Dates to Packed Houses.

new drop curtain to the patrons of the Metropolitan Opera House 1. The subject is a pretty and striking landscape in a gorgeous frame. On either side pillars support a canopy over the picture. The colorings are bright and harmonious, the treatment artistic and pleasing. The perspective is exceptionally good, the impression of great distance being brought out with remarkable effect. It is pronounced by W. P. Davis, the veteran scenic artist, to be one of the finest drop curtains in the country.

Teresa Carreno will give a recital at the Metropolitan Opera House 12.

GEORGE H. COLGRAVE.

BUFFALO.

N. C. Goodwin and Maxine Elliott in Nathan Hale played to full houses at the Star April 28, 29. The play was very well received here and Buffalo audiences seem content to accept Mr. Goodwin in serious roles. His acting was careful and forcible. Maxine Elliott looked radiant as Alice Adams, although she was at times disappointing in her interpretation of the part. Estelle Mortimer was good as Mistress Knowlton, and Gertrude Elliott made a charming Angelica Knowlton. Frank Daniels opened 1 to good business, that increased throughout his engagement. During the first half of the week *The Wizard of the Nile* was the bill and *The Idol's Eye* was sung the latter half. Mr. Daniels and his co. never appeared to better advantage before Buffalo audiences. The star was funnier than ever, and he introduced several bits of new business that added greatly to the comedy element of the operas. Helen Redmond shows marked improvement in her work since her last appearance here, and her charming presence was a source of delight in each opera. The work of Norma Kopp is worthy of especial commendation. Alf C. Wheelan and Will Danforth were very good. The operas were exceedingly well staged and the chorus was far better than the ordinary. Chauncey Olcott 8-13. Sauer 17. *The Musketeers* 18-20.

A Contented Woman appeared at the Lyceum 1-6 and made a good impression. The co., which is headed by Belle Archer, is well balanced and in places shows surprising strength. Miss Archer was a very pretty and satisfactory Grace Holme. Charles F. Morrison was splendid as Cutting Hintz, and Mrs. Fanny Denham Rouse made the best Aunt Jim we have ever seen. Arthur Buchanan was hardly equal to the role assigned him. Bonnie Lottie danced well. Others worthy of mention were Arthur Gregory and Henrietta Lee. Bert Coote in *The New Boy* 8-13.

F. R. Benton closed with *A Contented Woman* co. last week. Saul J. Hamilburg, the treasurer of the co., will close 6.

Elaine Selover, who recently joined *The Belle of New York* in London, is reported ill at a hospital in that city. RENNOLD WOLF.

DENVER.

Madame Modjeska played an engagement at the Broadway April 24-29, presenting *Mary Stuart*, *Antony and Cleopatra*, and *Macbeth* to large and pleased audiences. The production of *Mary Stuart* left little to be desired, but that of *Antony and Cleopatra* proved a trifle disappointing. One must freely pay tribute to the intellectuality of Modjeska's conceptions and the

subtlety and finesse with which they are worked out, and can do so without being blind to the fact that she does not look the parts, and that her voice has a tendency to monotony in enunciation, and that her accent tends to spoil her enunciation. The co. with which Madame Modjeska has surrounded herself is evenly balanced and competent. Miss Anna E. Proctor's Queen Elizabeth was an excellent enactment, and George Spencer plays with all the fire and magnetism of youth. Charles D. Herman, robust and manly, and with a good voice, nevertheless was a trifle too matter of fact as Antony. Lester Loneragan gave a good performance as Octavius Caesar. Woodworth Harris, Lynn Pratt, Frank B. Fanning, and Hannah Sargent were commendable. Melvior-Lyndall's entertainment at the Tabor 25, 26 was liberally patronized, and an excellent exhibition was given. A Bachelor's Honeymoon 30-6.

The Orpheum has been given over to a production of Dr. Jekyll and Mr. Hyde 24-29. Theodore M. Brown, well and favorably known in this city, came very near dying as a result of an operation performed upon bones of his nose, causing a secondary hemorrhage. Mr. Brown spent several days in a hospital in New York city, but is now all right, his many friends will be glad to learn.

Joe Newman, the popular comedian, song writer and entertainer, and who for years has been such a tremendous favorite here, has decided to go to London shortly to exploit his songs and to seek an opening in the music halls.

Blanche Walsh, Melbourne MacDowell, and the MacDowell co. spent 30 in this city, coming from Cheyenne.

NEW ORLEANS.

With the week ending 6 all theatres here close with the exception of Hopkins' St. Charles Theatre, and will remain dark till September. The latter theatre, with its excellent stock co. and vaudeville features, will remain open until June. At the Grand Opera House, The Striped Petticoat was put on 5, 7, and drew fairly well. The play is from the pen of Henry Rightor, author of the successful musical comedy, The Military Maid, and abounds with clever situations and witty dialogue.

For the week 30-6 the stock co. at Hopkins' St. Charles Theatre presented Northern Lights, and though the play has been seen here in the remote past, it comes in the form of a novelty and seemed to please. The cast is an extensive one, calling for twenty people, and the entire personnel of the co. is given a great opportunity to show its ability. Pauline Fletcher, Josephine Crowell, Carrie Lamont, John S. Farrell, Thomas J. Keogh, and Arthur Mackley, deserve mention for their talented interpretations. The vaudeville part of the programme consisted of Ferguson and Brown, buck dancers; Hellman, magician; Lovelle, mimic, all of whom were entertaining and well received. The Golden Giant Mine 7-13.

William Hatfield Stockwell, a remarkable boy pianist, gave two concerts at the Tulane 3, 5, and made a good impression in his execution of classical music.

F. Charley, of the French Opera co., is in the city and is enthusiastic over the reception tendered his co. in St. Louis, Chicago, and Montreal.

He is here for the purpose of making preparatory arrangements for the season of 1899-1900. He promises an opera co. of surpassing merit, and states that after his three months' engagement in this city his co. will make a tour of the principal cities of the middle West and Canada.

J. MARSHALL QUINTERO.

JERSEY CITY.

The Academy of Music season closed April 29 and ended the Henderson management, for two years at least. A special booking was the Elks' benefit 4, when a Milk White Flag was presented to a crowded house. The co. is a very good one. Excellent work is done by Mary Marble, whose specialties are well received. John W. Dunne as the Colonel was droll and his make-up was immense. Robert Hart as the Major, Frank Glenn as the Judge-Advocate, and John Marble as the undertaker were funny. Dan Reed as Piggy Luce and Marie Dantes as his wife were excellent. Little Chip as the Private made a hit. A number of clever specialties were introduced. Guy Mannerling will be presented by amateurs 10, William H. Crane will give two performances 15, and the Royal Arcanum will benefit 17.

A Parlor Match was offered at the Bijou Theatre 1-6 to medium business. Phillip Ryley plays the part of 1. McCorker and is agreeable—that's all. Mark Sullivan does much better as Old Hoos. James Galloway is the Captain Kidd, and he is strong and breezy. Edith Hoyt, the innocent Kidd, is a lively soubrette. Hattie Sheldon plays the part of Euphonia satisfactorily. A number of medleys are introduced, and in the second act these specialties: The Kingsley Sisters, in clever coon work; The Olympia Quartette, and Etta Butler, in imitations. In the third act Tom Brown, the whistler, and Mark Sullivan introduce their several specialties and were well received. Phillip Ryley does excellent eccentric dancing. Ben Hendricks in Yon Yonson 8-13, and house closes its first regular season. Evening Journal Fresh Air Fund benefit 15.

The minstrel performance given by Jersey City Lodge of Elks here made such a hit that the lodges in this State have booked the co. to appear for benefits. The proceeds of the tour will form the nucleus for an Elk building in this city. Your correspondent is to be manager and J. Leslie Gossin in advance.

Major W. B. Simmons, of this city, has written a drama called Crimson Folly, which he has sold to a New York manager for production next season.

Thomas Walsh, who has been advertising agent at the Bijou Theatre here all season, severed his connection with that house 1.

WALTER C. SMITH.

INDIANAPOLIS.

The season at the Grand closed in a blaze of glory April 29, with The Idler as the bill. Standing room was at a premium and the audience grew so enthusiastic as to demand a speech from every member of the co. Some very pretty little talks were given by the stock system. It is evidently a permanent fixture here, although some doubts as to its success were heard before it had a fair trial.

Julia Arthur presented A Lady of Quality, Pygmalion and Galatea, and Mercedes at English 26, 27. An exceedingly large audience greeted her in the first-named bill and thoroughly enjoyed the performance. The co. is in good, and the stage settings are exquisite. The double bill failed to attract a good house although it deserved one. The Boston Festival Orchestra rendered a magnificent programme 1. On account of Madame Sembrich's inability to appear the management substituted Sara Anderson, who made an excellent impression. A Woman's Politics May 6-8. May Irwin 15.

A Romance of Coon Hollow, presented by a company that would have improvement, was the attraction at the Park 1-3. Business was below the average. Tennessee's Pardner, which made a hit early in the season, will return 4-6. A Milk White Flag 8-10. Holden Comedy co. 12-17.

Arthur E. Davison has left to join the Emerson Jones Stock co. at Peoria, Ill.

Charles R. Trowbridge, State editor of the Indianapolis Sentinel, has written a musical comedy, entitled The Girl from Indiana, that was recently produced with success in Chicago.

Sue Ingersoll McWilliams, of this city, has written a sentimental ballad entitled "Two." The British Guards' Band is billed here for 8.

ALLEN E. WOODALL.

LOUISVILLE.

Smith and Rice Comedians presented, acceptably, My Friend from India at Macauley's 1-3. George Mack, U. H. Bradshaw, and Ada Gilman winning especial praise for good work. Passion Play pictures 8-13. Richard Mansfield will give one performance of Cyrano de Bergerac 10, closing the season at Macauley's.

The Avenue offered The Countdown 400 April

30-6, attracting large business. Phil Peters, in A Rooming Town, 7-13.

The close of the season of the Meffert co. at the Temple Theatre, week ending May 6, was made notable through the presentation of A Gilded Fool, with Thomas M. Reynolds as Chauncey Short. The play was handsomely mounted and extremely well acted. Mr. Reynolds surprising his friends by his effective work in the pathetic as well as in the lighter scenes of the play.

The underlines at the Auditorium are Godfrey's Band, 6, and the May Musical Festival 8-10.

Manager James B. Camp has returned from the East, and announces that his Summer opera co. is almost completed. Olivette will be the opening opera, and the date June 5. Mr. Camp also announces that he has completed arrangements for a season of grand opera at the Auditorium in November, he having a contract to bring the Metropolitan Opera company here, and to also direct the season of that organization at Cincinnati in November.

Marcella Sembrich wired the managers of the May Musical Festival that her illness, that has compelled the cancellation of several of her dates in other cities, will not interfere with her engagement to sing at the May Musical Festival.

CHARLES D. CLARKE.

KANSAS CITY.

On and Off came on at the Coates Opera House 1-3. The Turtle was on view at the Grand Opera House 30-6 and proved a rather clever production. Isabelle Eyesson looked beautiful and attractive and acted excellently. Signor Pergini was also prominent, and the other members of the cast were good. The production went with great snap and vivacity. May Irwin 7-13.

The Woodward Stock co. revived Tribby on an elaborate scale 30-6, the title part being played by Jennie Kennard with excellent effect and artistic finish. Willis Granger played Svengali effectively. James Fulton was good as Taffy. Wilson Enos was excellent as the Laird. Walter D. Greene as Gecko, Harry Beresford as Zouzon, and Gertrude Berkeley as Madame Vinard all gave strong performances, and the others of the cast aided in a remarkably good production. The house was packed throughout the week. Jim the Penman 7-13. The Bruno Steindel Concert co. drew a fair audience at the Auditorium 4.

Another aspirant for stage honors appeared at the Coates Opera House 4, 5, when Lucile Dyer made her first appearance, presenting a new comedy-drama written by Will Demmon, entitled The Secret of Sable Island. Miss Dyer demonstrated her business ability beforehand by selling nearly \$2,000 worth of tickets, and then showed that she had talent by appearing to excellent advantage in the production. She was supported by a fair co., and will undoubtedly find success in the future, provided she uses the same amount of energy and talent displayed in the present instance.

FRANK B. WILCOX.

COLUMBUS.

A Day and a Night, with Otis Harlan and an excellent supporting co., did good business at the Southern April 27. Cecil Sands and Hattie Williams deserve special mention for their excellent work. Marcella Sembrich and the Boston Festival Orchestra did light business 29. Madame Sembrich was ill and only sang one number. Campanelli was excellent, as was also the programme rendered by the orchestra. This closes the regular season at this house.

At the Grand the Valentine Stock co. is doing a fair business with My Partner 1-6. Kate Blanche in the leading role of Mary Brandon gave a most finished interpretation. Ed R. Mawson and Jack Webster were excellent, and Robert Rogers came in for a full share of praise. Louise Mackintosh was splendid in a character part, and Frances Desmonde was charming as Grace Brandon.

Walte's Opera co. opened for two weeks at the High Street 1, producing Said Pasha, Erminie, The Bohemian Girl, and La Mascotte. The co. is acceptable, but business has been light.

Minerva Park opens its season 15, and Olen-tangy will do likewise 28. Both resorts have excellent attractions booked.

J. B. DAVIS.

DETROIT.

A company of Bavarian peasants from Tegernsee are at the Detroit Opera House 1-3, opening in The Crucifix Carver of Ammergau, Hunter's Blood 2, and the engagement will close with Der Amerika Seppel. There is considerable talent in the cast. James Kidder-Warde 8-13. Much interest is manifested in this engagement, not only because of the reputation of the stars, but also because a well-known talented Detroit, Norman H. Hackett, is in the cast.

At the Lyceum Theatre the Cummings Stock co. are playing A Gilded Fool, 30-3. As Chauncey Short Mr. Cummings is at his best. Harry Glasier as Banister Strange also does splendid work. Those who, as usual, all the characters are happily cast. Captain Swift 4-6. The attendance continues remarkably large.

Lost in New York is at Whitely's Opera House 30-6. The cast includes Willis Marks, Vernon Somers, William O. Johnson, Henry Zahner, Frank Angus, James Moore, Robert Escott, E. A. June, Addie Sharp, Minnie Boyd, Edyth Corby, Baby Arline, and May Homer. Coon Hollow 7-13.

KIMBALL.

PITTSBURG.

At the Bijou The King of the Opium Ring opened to a crowded house, and the attendance during the week, including an extra matinee Monday, was very large. Next week, Al W. Martin's U. T. C.

The stock co. presented The Lost Paradise at the New Grand 1 to a good house. Next week, The Butterflies.

At the Alvin Francis Wilson 1 in The Little Corporal. The Alvin closed 6 for the regular season. The Jaxon Opera co. will open an engagement 22.

The Three Musketeers, headed by Paul Gilmore, comes to the Bijou 22.

E. J. DONNELLY.

CLEVELAND.

Richard Mansfield in Cyrano de Bergerac was the attraction at the Euclid Avenue Opera House 4-6. James O'Neill in The Musketeers 8-13.

On account of the closing of A Daughter of Cuba the Cleveland Theatre was dark the first half of week 1. A Romance of Coon Hollow opened 4 for the remainder of the week. Lost in New York 8-13.

The Banda Rossa will play at the new Chamber of Commerce Hall 6.

WILLIAM CRABSON.

MINNEAPOLIS.

At the Bijou Opera House A Royal Prisoner opened for a week April 30 to good-sized houses. True S. James, the author of the piece, assumed the title-role and made quite a favorable impression. Frederick Bock and Jessamine Rodgers, both of whom were at one time very prominent in the old Pence Opera House Stock co., were seen to marked advantage. The others were not above the average. Too Much Money 7-13.

The Metropolitan Theatre is dark 1-3. Clara Thropp 4-6.

F. C. CAMPBELL.

OMAHA.

It is difficult to account for the comparatively light attendance at the performances given by the James-Kidder-Warde co. at the Boyd April 26, 27. A magnificent presentation of The School for Scandal opened the engagement, and this fine old comedy has never been better played on the local stage. Othello was given 27. On 28, 29, Kelecy-Shannon co. 4. A Mid-night Bell 5. The Trocadero, under the management of W. W. Cole, will reopen soon for the Summer.

J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Dark.—MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Tolson and Todd Comedy co. presented Liberty and Love, New York by Gaslight, Divorced, Always on Time, Woman Versus Woman, and Railroad Jack to fair business 1-4.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabbin, managers): Pardon Comedy co. April 25-30 in An Easy Time, A Mad Marriage and Love and War to large audiences.

ANNISTON.—NORLE STREET THEATRE (Frank Whyland, manager): Louis Spencer Daniels' lecture April 29 to a small but very appreciative audience. This attraction closed the local season.

SHEFFIELD.—OPERA HOUSE (Ashe and Coleman, managers): A Breezy Time April 30; good house; satisfactory performance.

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): The Chimes of Normandy (local) 1.—ITEM: The Park Theatre will open about June 1.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): A new stock co. began an indefinite engagement 1 in A Bowery Wait to crowded house; entire satisfaction.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob Marx and Co., lessees): Rosenthal gave a piano recital to large audience April 27. A Hot Old Time 1, 2.—JEWELRY OPERA HOUSE (Lesdars Stevens, lessee): Joe Muller, manager: Grand Stock co. in The Girl from Chili 24-30 drew excellent houses all week; performances good. After the War 1-7. Straight from the Heart 8-14.—ITEM: De Witt Clinton made his first appearance with the Grand Stock co. 24 and created a very favorable impression.

LOS ANGELES.—THEATRE (H. C. Wynn, manager): Curtain down, with nothing in the immediate future.—BURRANK THEATRE (Clark W. Shaw, manager): The Wakefield Opera co. closed a most successful six weeks' season April 30, appearing during the week in Cavalier Rustic, The Mikado, Fra Diavolo, Trial by Jury, and The Bohemian Girl. The co. will go north at the conclusion of their engagement here and the house will remain dark for a short season.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): Remember the Maine (return date) April 27 to crowded house.—ITEM: The pictures and autograph of Donald Bowles, who made many friends during his residence here, adorn the front page of the "Sweet Jessamine" waltzes, just published by MacDowell, of Milwaukee. The waltzes are dedicated to Mr. Bowles, who is the popular juvenile of the Hammer-Hatch Stock co., now playing at the Academy, Milwaukee.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Dailey Stock co. opened for a week's engagement April 23. Repertoire: Captain Herne, Forget-Me-Not, A Night Off, Friends, Shall We Forgive Her, Our Strategists, Confusion, Flirtation, Young Mrs. Winthrop, and Captain Impudence; big business. A Hot Old Time 4. Belasco-Thall co. 4.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Rev. John Watson, D.D. ("Ian MacLaren") April 29; small, but appreciative audience.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Balasco-Thall co. drew big houses April 17-22. A Hot Old Time 4.—AYON THEATRE (George Simpson, manager): Dark.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Local minstrels to good house April 28, 29. Wakefield Opera co. 5.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Katie Emmet in The Waifs of New York April 28; light business. The Spider and the Fly 10. A Midnight Bell 29.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Katie Emmet in The Waifs of New York April 23; big house. MacDowell-Walsh co. 1, 2.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Katie Emmet April 25 in The Waifs of New York to large audience.

GREELEY.—OPERA HOUSE (W. A. Boston, manager): MacDowell-Walsh co. 8.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Shadows of a Great City 18.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunell, manager): Her Atonement April 27-29. West's Minstrels played a return to light business 1. The circle was up-to-date in its songs and sayings and the specialties all first-class. Carroll Johnson made an emphatic hit in his character songs. Sousa's Band drew a large and enthusiastic gathering 2.

William H. Crane appeared before a large audience 3 in The Head of the Family. Beside the star, Olive Oliver, Percy Haswell, Boyd Putnam, and Frederick Truesdale were capital in their respective roles. Beside the Bonnie Brier Bush 5, 6. Julia Arthur 11. James A. Herne 12. N. C. Goodwin and Maxine Elliott 13. The Prisoner of Zenda 19.—GRAND OPERA HOUSE (Breed and McKenna, managers): J. K. Emmet and Lottie Gilson appeared to good business 1-3 in Fritz in a Madhouse. The work of Mr. Emmet was pleasing. Miss Gilson sang all of her latest songs, "Military Mollie" and "The Moth and the Flame," being especially pleasing. The support was fair. A Rag Time Reception canceled 4 and in Atlantic City will be offered. Moulton House co. 8-10.—ITEMS: Frederick Truesdale, Yale '96, of William H. Crane's co., was the guest of G. Totten McMaisters, while in town 3.—Mr. Crane was entertained at the Quinipiac Club by friends. A reception was given in honor of Mr. Sousa after the concert 2 by Mrs. Robertson, the talented musician and former opera singer.—Lloyd Bingham was entertained by Mr. and Mrs. Don Thompson while in town 27-29.—Louis Aldrich of Her Atonement stopped, with his relatives, Mr. and Mrs. Norton, at their charming Westville home, while in the city.—Mrs. H. C. Lewis of the Emmet-Gilson co., fell down the stairs of the Grand evening of 1, spraining her ankle and cutting her head. She was able to leave with the co.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Beside the Bonnie Brier Bush April 27-29 was presented by a most capable co., including the veteran J. H. Stoddard. The play was magnificently staged and is replete with tender pathos and delicate humor. The audiences were of generous size, considering the heat. W. H. Crane in The Head of the Family was well received by a fair audience, the extreme heat keeping many away. West's Minstrels 2 gave a pleasing performance to a good-sized audience. A Texas Steer fared very well 3 considering the many times it has appeared here. N. C. Goodwin and Maxine Elliott 5, 6. James A. Herne 8. Julia Arthur 10. Ben Hur 11-13. The Prisoner of Zenda 19.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Spooners finished the week of 27 in repertoire to uniform good business. Large audiences greeted the American Burlesquers 1-3 and saw a good specialty bill, closing with a laughable burlesque. White Elephant Burlesquers 4-6. King Dramatic co. 8-13. Little Egypt co. 15-17. London Gaiety Girls 18-20. Day Masqueraders 21-31.—ITEM: Associate-Manager Lynch of the Russian Theatre, New Britain, will enter on his duties at National League umpire 15. He is now the senior umpire of the League.

A. DEMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunell, lessee): Walter L. Rowland, manager: A Milk White Flag waved entertainingly April 28, upheld by mostly the same clever people as last season. A most elaborate production second to none was Jefferson De Angelis in The Jolly Musketier 29; good house. The support was of unusual capability and the settings gorgeous. Prince Ramon (benefit local Foresters) opened a week's engagement 1. The

BROWN'S Bronchial Troches
the popular cure for
IRRITATED THROATS.
Fac-Simile Signature of *W. H. Brown* on every box.

Misses Cunningham, Root, Cummings, and Weise were notably excellent, as were Messrs. Jewett, Loveday, Finch, Longdale, Robinson, and, perhaps best of all, Charles E. Dickerson. The production was staged under direction of Captain Charles W. Eddy. Beside the Bonnie Brier Bush 8, W. H. Crane (return date) 11. Julia Arthur 13. James A. Herne 9. Andrew Mack 17. The Prisoner of Zenda 20.—SMITH'S THEATRE (Edward C. Smith, manager): Brother for Brother was quite successful 27-29 and interpreted by an excellent cast. The Real Widow Brown (her third visit) had her usual array of admirers 1-3. The Stowaway 4-6. The Man of Mystery 8-10. Myles McCarthy 11-13.—ITEM: La Mascotte Dramatic Society has arranged to formally close Smith's Theatre June 6, 7 with an amateur production of Apple Blossoms, under leadership of R. M. Sperry.

W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): A Milk White Flag pleased a fair-sized audience April 27. Royal Hungarian Orchestra gave a delightful entertainment to a small audience 30. Sousa's Band filled the house with an enthusiastic audience 1. William H. Crane and his most excellent co. in The Head of the Family presented one of the most enjoyable entertainments of the season 2. West's Minstrels filled the house 3. Willie Collier 8. James A. Herne 10. Julia Arthur 12.—JACQUES OPERA HOUSE (Jean Jacques, manager): A Bunch of Keys filled the house with pleased audiences 27-29. Waite's Stock co., supporting Annie Louise Ames (Mrs. Jean Jacques), returned for a week's engagement 1. The house is filled twice a day with enthusiastic audiences. Plays announced: A Child of the Sierras, The Power of Love, An American in Ireland, London by Night, Fast Lynne, A Dangerous Woman, The Boy from Boston, Wife for Wife, and Nell the Wait.

NEW BRITAIN.—RUSSELL LYCEUM (Gilbert and Lynch, managers): Jefferson De Angelis in The Jolly Musketier April 28 pleased medium business. Sousa's Band 1; poor house; concert satisfactory. William H. Crane 10. Willie Collier 12. Chauncey Olcott 24.—COSMOPOLITAN OPERA HOUSE (Troupe and Wynne, lessees): B. F. Boscoe, resident manager; closed for the season.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Keller gave his usual clever performance to a small house April 27. Sousa's Band 4; fine concert; large audience. Beside the Bonnie Brier Bush 10.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Beside the Bonnie Brier Bush, with J. H. Stoddard, an excellent co., delighted a large audience 1. Willie Collier 11.

NEW LONDON.—LYCEUM (Ira W. Jackson, manager): Keller April 28 to good audience. Sousa's Band 4; large and appreciative audience. Beside the Bonnie Brier Bush 9. N. C. Goodwin and Maxine Elliott 11.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Professor Carpenter April 27-29; fair business. Donnelly's Minstrels 9.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Sousa's Band 3; large audience. Donnelly's Minstrels 10.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Wesleyan Glee Club to good house April 29. The Belle of New York 4.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): The Real Widow Brown 5. W. H. Crane 12.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Real Widow Brown 6. James A. Herne 13.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (G. Charles Ball, manager): George E. Rogers' Passion Play pictures April 24-29 to fair business; entertainment good.—ODD FELLOWS THEATRE: The Southern Stock co. 24-29 in A Celebrated Case and Kathleen Maymornen to good business; performances good.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Devil's Auction April 28 gave satisfaction to a packed house. St. Perkins 1.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Landmark Dramatic co. in Damon and Pythias to small house April 22. John L. Sullivan co. 5.

POCATELLO.—OPERA HOUSE (H. B. Kinnport, manager): Devil's Auction April 26; good house; audience pleased. The Spider and the Fly 1; good house; satisfaction given. Walsh-MacDowell co. 13.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Bobby Gaylor in McSorley's Twins failed to appear April 24.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Eugene Blair in A Lady of Quality April 28 gave satisfaction to a splendid house. A. Emerson Jones Stock co. opened an indefinite engagement 1 with Jim the Penman to S. R. O.; performance excellent. The Ironmaster 4. 5. Robert B. Mantell 6. Richard Mansfield 16. Bostonians June 3.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Knobs o' Tennessee April 29; satisfactory performance; light house. Hi Henry's Minstrels 6.—ITEM: J. W. Hefler's Inter-Ocean Shows will open here for a week, giving minstrels and vaudeville under canvas. J. W. Hefler and E. S. Baker, the proprietors, are Dixon boys. They will travel in their own cars.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Eugene Blair in A Lady of Quality April 26; delightful performance; small house. Billy Link Vaudeville co. 28; closed the season here.—ITEM: The season has been very successful until the last four weeks, and all indications point to still better business next year.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Eugene Blair in A Lady of Quality April 29; good house; excellent performance. Remember the Maine 29; audience small. Passion Play pictures 1, 2; good business. James-Kidder-Warde co. 4. New York Concert Band and Vaudeville 8-13. Richard Mansfield 17.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Holden Comedy co. closed a very successful week's engagement April 29; attendance good. Plays presented: The Denver Express, Black Listed, Triss, A Crazy Idea, The Little Duchess, Eva the Saleslady, Nobody's Claim, and Ten Nights in a Bar Room.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Deshon Du Vries Opera co. April 24-26 to good business. Forest's U. T. C. 27; large house. Holden Comedy co. 1-4 opened in Escaped from the Law to a crowded house. Season will close 12 with Richard Mansfield in Cyrano de Bergerac.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Labadie's Faust April 27; fair attendance. Robert B. Mantell in Monbars Jack Potts Comedy co. 14 opened in Why Smith Came Back to crowded house.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Through the Breakers April 30; good business; satisfaction given. Davis and Busby's U. T. C. 6. Joe Ott 7.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): James-Kidder-Warde co. 6.—COLLEGE: New York Band and Concert co. closed a week of fair business April 27.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Eugene Blair gave a delightful performance of A Lady of Quality to a large audience 1. Hi Henry's Minstrels 8.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Deshon Opera co. April 27-29

presented Said Pasha, Olivette, and The Chimes of Normandy; light business; good performances.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Edison Kinetoscope co. April 24, 25; small houses. Tim Murphy canceled. Boston Lyric Opera co. 8-13.

ALTON.—TEMPLE THEATRE (Harrison and Casard, managers): The Holden Comedy co. closed a week April 29 to good business. Season closed.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Billy Link's Vaudeville co. 1-3 pleased fair houses.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Knobs of Tennessee April 28 pleased good business.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Dertthick, manager): Davis and Busby's Ten Nights in a Bar Room 5.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): Davis and Busby's Ten Nights in a Bar Room 5. El Henry's Minstrels 5.

INDIANA.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): Wargraph 2 failed to appear. A Woman's Politics, a new comedy-drama, was produced for the first time on any stage in this city April 26. The play was written by George Foster Platt especially for the star of the co., Lucille La Verne, whose character in that of Hanna Bassett, a Colorado woman lawyer who goes into politics and is afterward elected to the Legislature. Her opponent is Harrison Weatherall, a sweetheart of twenty years ago, who has come to town as manager of a mining company. He represents all that is bad in politics, and between the two is fought out the battle between right and wrong. The drama is entertaining from start to finish, and should meet with success.

SOUTH BEND.—AUDITORIUM (H. G. Somers, manager): Boston Lyric Opera co. filled a week's return engagement April 24-25 playing to fair business and giving satisfaction. They presented Said Pasha, Giorde-Giorde, Fra Diavolo, The Bohemian Girl, Maritana, La Mascotte, and Olivette. Maritana proved the best offering of the week. Mamie Kingsbury being especially good as Lazarillo. Josephine Stanton, Robert Lett, John Henderson, George Olmi, and Henry Hallam also won much favor. A Spring Chicken presented by a co. of average ability drew a small house. Eugene Blair 4. OLIVER OPERA HOUSE (James Oliver, manager): Dark.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsy, manager): Wiedemann's Comedians opened for a week 1. Repertoire: Little Miss Thompson, The Heart of Oregon, A Soldier's Sweetheart, In Old Virginia, Ten Nights in a Bar Room, and Topsy Turvy; business good. Co. closed the local season, which has been in every respect a successful one.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): F. S. Davidson in Old Farmer Hopkins 1; S. R. O.; satisfaction given. CARLISLE HALL (Carlisle Brothers, managers): Dark. ITEM: The Old Farmer Hopkins co. closed for season here. Emmet Littlejohn, who has been in advance of the co., is at home for the summer.

BRAZIL.—MC GREGOR OPERA HOUSE (J. H. Brown, manager): Rosa May Doty co. April 24-25 in The Gypsy Girl, Faust, & Hot Time, Nell the Wait, and Myrtle Ferns; business fair. Hatchford Kavanagh and Roney Boys Concert co. 1; good entertainment and business. The Two Johns 2; business fair; performance good. What Became of Parker 11-13.

EVANSVILLE.—GRAND (King Cobbs, manager): Dark. Season practically closed. PEOPLE'S (T. J. Groves, manager): Season closed with a benefit to Joe Burke in honor of his twenty-first year as treasurer April 30; house was filled and a vaudeville programme by local talent proved quite entertaining.

BLOOMINGTON.—NEW AMORIAL THEATRE (Hutchings and Adkins, managers): Indiana University Glee and Mandolin Club April 18, auspices Elks; performance good. Darkest Russia 2; large audience pleased. Tennessee's Pardon 3. OPERA HOUSE (F. X. Johnson, manager): A Breezy Time 5.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Waite's Opera co. April 24-25 to good business, presenting Fra Diavolo, The Chimes of Normandy, Olivette, La Mascotte, and Paul Jones.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Deshou-Du Vries Opera co. opened for a week 1 to large house. Godfrey's Band 9. ITEM: Max Born, our new manager, is booking many fine attractions for next season.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Passion Play pictures April 27; good business. Savies Bell Ringers 2; small house; refunded money and did not show. Godfrey's Band 10. Mendelssohn Quartette 17.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Hatchford Kavanagh and Roney's Boys' Concert co. April 25; fair house; exceptionally good musical programme.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): The Two Johns April 26; fair house. Vogel's Darkest Russia 1; large and pleased audience.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Charles R. Badger and co., including several semi-professionals of this city, will present Loved But Lost 6.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Season closed April 25, when Robert McIntyre lectured to very large audience.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Bryan's Comedians 8-10. Keystone Dramatic co. 22-27.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Banda Rossa April 25 delighted a fair audience.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Darkest Russia 3; excellent performance; light house.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): A Spring Chicken 2 to a small house.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): A Breezy Time 8 will close the local season.

FRANKFORT.—COLUMBIA THEATRE (J. J. Ancher, manager): Lucille La Verne in A Woman's Politics April 27; large audience. A Breezy Time 10.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): A Breezy Time 11.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruette, manager): The Bells Concert co. April 27; good business.

IOWA.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): James Kidder-Warde co. in The School for Scandal April 25 to a most appreciative house. Mr. James and Mr. Ward are pronounced favorites here and were warmly welcomed. Their work during the evening called out many expressions of approval. Miss Kidder made a charming Lady Teazle and all her work was most pleasing. Harry Langdon as Sir Peter shared honors with the three stars. Thomas Coffin Cook as Trip and Sir Benjamin Backbite was also excellent. The costume and staging combined to make the performance one of the most satisfactory seen here. On and Off 26. Louise Brehan Concert co. 3. Kecey-Shannon co. 5. The Turtle 8. ITEM: Mr. Frederick Ward addressed the Shakespearean Club upon the invitation of Miss McElroy, a former member of his Iskander co., who is visiting relatives in the city. Jeanne Scott-Collins, of the Max Bendix Concert co., is home for the summer.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Remember the Maine April 28; pleasing performance; fair audience. Robert B. Mantell in Monarchs 2 pleased a large audience. Mr. Mantell has a clever co., notably good work being done by Helen McGregor, Marie Booth Russell, Lawrence Lowell, and Beverly Tucker. Knobs of Tennessee comes 10; will close the season. ITEM: Jessica Duncan, late of Gayest Manhattan, is visiting her parents in this city and taking a much-needed rest, preparatory to a summer engagement in vaudeville. Miss Duncan is considering an offer from the Alice Nielsen Opera co. for next season.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John

B. Henderson, manager): James Kidder-Warde co. in The School for Scandal 1 to capacity. There were numerous recalls of the stars. The work of Harry Langdon as Sir Peter and of Mrs. Henry Vandenhoff as Mrs. Candour is also deserving of special note. Chase-Lister co. opened for two weeks' engagement 2, presenting The Harvest Moon to crowded house. Richard Mansfield in Cyrano de Bergerac 3. ITEM: The local Elks held an informal social session after performance of The School for Scandal 1 in honor of Frederick Ward.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): On and Off April 25. The Turtle 27; good house; satisfaction given. James Kidder-Warde co. in The School for Scandal 25 to a very appreciative audience. Kecey-Shannon co. 3. GRAND OPERA HOUSE (William Foster, manager): Mahara's Minstrels 24; satisfactory performance; immense house. A Midnight Bell 1-3. MITCHELL THEATRE (F. Conolly, manager): Dark. ITEM: A local co. gave a minstrel show at Foster's to a packed house 29 and repeated the performance for the benefit of the Kirkville sufferers 30.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): The Turtle April 26 to a good audience; co. capable. Mrs. B. O'Shaughnessy was presented by St. George Hussey and a capable co. 27. Miss Hussey made a great hit. The role of Casey was played by a Dubuque boy, Jim McCabe, who appeared to better advantage than ever before. The occasion was a benefit for Professor Thomas, leader of the Grand orchestra. Davis and Busby's Ten Nights in a Bar Room 29; good business; satisfaction given. ITEM: Harry Doel Parker, manager of The Turtle, is a former Dubuque.

McGREGOR.—THE BERGMAN (Edward Bergman, manager): Nashville Student April 27 pleased a good house. NORTH Mc GREGOR OPERA HOUSE (Chris Wingen, manager): Davis and Busby's U. T. C. 27; general satisfaction; packed house. Mahara's Minstrels 30; performance pleasing; attendance good. ITEM: Mr. and Mrs. Ben R. Warner are resting here after a profitable season. Davis and Busby's parade frightened a horse, incurring about \$3 damage, which Mr. Davis paid.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Eugenie Blair presented A Lady of Quality April 29 to the entire satisfaction of a light house. The attraction merited much larger attendance. Hubert Labadie presented Faust 30 to a fair house. James Kidder-Warde co. in The School for Scandal 2 had fair business; performance excellent. Robert B. Mantell 4.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Frank Lindon and Alberta Converse in The Signal of Liberty, Rip Van Winkle, and Damon and Pythias April 26-28; business fair; best of satisfaction. Hays's Burlesque Circus, auspices Elks, 1; crowded house.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Dark. STEVER'S OPERA HOUSE (George Higgins, manager): Mahara's Minstrels April 29 to good house; performance satisfactory. ITEM: The New Grand has closed a successful season.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Remember the Maine (Benefit Co. G. Fiftieth Iowa) April 27; bad weather made slim house. Lyman Twins in Money to Burn pleased a small audience 29. Kecey-Shannon co. 2. Godfrey's Band 19.

KEOKUK.—OPERA HOUSE (Chamberlain, Harrington and Co., managers): Labadie's Faust April 28; fair business. Robert B. Mantell in Monarchs 1 pleased a large audience. Kinetoscope 5, 6. Jack Pott's co. 8-13.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): McEwen, hypnotist, opened 1-3; fair business; performance satisfactory. Season closed.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): St. George Hussey in Mrs. B. O'Shaughnessy April 26; business good; performance excellent. Robert B. Mantell 3. Labadie's Faust 9.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Beach and Bowers' Minstrels April 27; large and pleased house. Beggar Prince Opera co. 2, 3.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Smith, manager): James Kidder-Warde co. in The School for Scandal April 29 gave satisfaction to light business.

GLENWOOD.—THEATRE (C. G. Hanson, manager): Vernon, hypnotist, April 24-25; performances average; poor business.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Preator, manager): Mahara's Minstrels April 25; performance average; good house.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Dark. ITEM: Chris Moran, of the Bitter Theatre co., is visiting his parents in this city.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): McEwen, hypnotist, closed a fair week April 30. A Midnight Bell 4.

FORT DODGE.—FESSLER OPERA HOUSE (C. H. Smith, manager): Beach and Bowers' Minstrels 4.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (James L. King, manager): The Turtle April 29 drew a large house. The scenery and accessories were rich and elaborate. The cast was almost beyond criticism. Isabelle Eversen, Marion Ballou, Ada Davies, Jennie Research, Lillian Coleman, George Holland, Elric B. Collins, Louise Imbus, Charles Sinclair, Hudson Liston, and Signor Pergini being the strongest favorites. CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Wolford-Sheridan Stock co. 24, 25 in Shadows of a Great City and Eagle's Nest did a big average business. The man "on the door" (named W. J. Dennison, I believe) very pompously stated that he did not care to have the co. or its engagement dwell upon so I shall give him and his fellow fugitives from newspaper comment by saying that we have had some worse and many better shows than his, and they were invariably anxious for a good word from THE MIRROR. The drafty door of a theatre is a bad place for swelled heads. Graham-Earle co. 1-6. THOS. R. HYATT.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): The Crows April 24-25 in The Pet of the Klondike, Monte Cristo, The Man in Black, Drifted Apart, Cyrano de Bergerac, and A Married Bachelor, to good houses. Season closed.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Dark. ITEM: Charles Sinclair, of The Turtle Eastern, stopped off here April 29 for a visit to his parents and sister, who reside here.

SALINA.—OPERA HOUSE (W. P. Dierce, manager): Cameron co. April 25; excellent concert; light house. Salina Military Band pleased a big house 27.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Oliver Colby Vaudeville co. 24-29; good performances; fair business.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Cameron co. April 26; good performance; fair business. Senter Payton co. 8-13.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): Season closed with A Midnight Bell April 30.

KENTUCKY.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): A Breezy Time April 28; performance good; large house considering weather.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Wilbur Opera co. closed week April 29, having pleased good audiences with The Two Vagabonds, La Mascotte, The Royal Middy, The Circus Clown, The Beggar Student, The Merry War, Fra Diavolo, The Bohemian Girl, Olivette, and Maritana. Side-Track 12. Dora Wiley 16. THE NOROMBEA (W. F. Reed, manager): Voltaire Stock co. 15-17. Fair house. 18-20. CITY HALL (H. O. Peirce, manager): Soloist 8. ITEM: Norman Williams, janitor at the Opera House for sixteen years past, resigned his position 29. He will be missed very much by the patrons of the house. Lewis Terrio will succeed him. Manager Reed, of the Norombea, is making arrangements for lighting his house by electricity, and will also put in electric fans. He intends to present a good line of attractions during the summer.

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and Howford, managers): A Texas Steer April 27 to capacity. Wilbur Opera co. opened its first week 1 to immense business. Waite Stock co. 15-21. PORTLAND THEATRE (M. J. Garrity, manager): Washburn's Minstrels 27-29 were a good drawing card. Moulin Rouge co. 1-3; big houses. Katie Rooney 4-6. CITY HALL (George H. Libby, agent): Maine Symphony Orchestra 9. Sousa's Band 24. ITEM: James E. Moore, the new local manager of the Jefferson, has made an excellent impression. Bartley McCullum arrived 4, and will leave shortly for New York to organize his stock co. for the Pavilion Theatre, Cape Elizabeth, the season of which will open about June 1.

CAMDEN.—OPERA HOUSE (E. W. Gill, manager): Local minstrels April 27 to large business; receipts \$201.50. Edison's projectoscope 28 filled the house. ITEM: Manager Gill is booking nothing but first-class attractions for the summer season, at which time the best business is done here, as the town is filled with summer visitors from the first of July to the middle of September.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Voltaire Stock co. April 24-29 to poor business after the first night. Plays presented: A Hero in Rags, The Railroad Agent, The Hilton Mystery, Kathleen's Dream, Lone Pine, and Baron Rudolph. ITEM: Mr. Voltaire strengthened his co. while here.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): A Texas Steer benefit Assistant manager George B. Cheetham to capacity April 26. Side-Track 2. ITEM: Manager and Mrs. Horbury, who have been spending the winter in the Bahamas, arrived home 2, much improved in health.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Under the Red Robe April 21. Side-Track 25; good audience; performance pleasing. Washburn's Minstrels 2; small house; performance good. The Belle of New York 5 will probably close the season.

OLDTOWN.—CITY HALL (Gates and Co., managers): Harry La Marr Comedy co. 3; good co.; fair business. Lawrence, hypnotist, 12, 13. Voltaire Stock co. 22-27.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers): Mitchell's All-Star Players April 24-29 to good business. Repertoire: The Galley Slave, Marriage Pro Tem, Why Jones Left Home, The White Slave, Rip Van Winkle, and Kidnapped. A Milk White Flag 8. A Spring Chicken 11.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): London Belles pleased a small audience April 29. Arnold Welles Players 8.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Eunice Goodrich co. 4-8. Other People's Money 11.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Thomas E. Shea April 25-26 pleased small audiences. The war weather and excellent cycling no doubt affected the business. Repertoire: The Man of War's Man, Dr. Jekyll and Mr. Hyde, Southern Chimes, Slaves of Sin, and The Belis. A Dangerous Maid canceled 8. Burrill Comedy co. 15-29. Sawtelle Dramatic co. 29-June 3. Frank Daniels 6. ITEM: Mrs. McAuliffe was a guest of Thomas E. Shea 2. Mr. and Mrs. Shea will sail for Europe 17. Mr. and Mrs. Sol Smith Russell were in the city 3, 4. Elmer E. Tolman, leader of the theatre orchestra, furnished the music for the Richard Harding Davis Clark wedding at Marion 4. Mr. Tolman was highly complimented for the artistic manner in which the programme was rendered.

WORCESTER.—THEATRE (James F. Rock, manager): Willie Collier presented Mr. Smooth April 28 to a cordial but rather meager audience. Keller was well patronized 29. Enthusiasm ran riot 1 at De Wolf Hopper's appearance in The Charlatan. Beside the Bonnie Brier Bush 3 proved a beautiful piece of work, but was unfortunately only lightly patronized. N. C. Goodwin and Maxine Elliott 10. LOTUSOP'S OPERA HOUSE (Alfred T. Wilton, manager): Katherine Rober renewed old acquaintances 1-4, presenting The Great Diamond Robbery, The Deacon's Daughter, and She Couldn't Marry Three. ITEM: The Worcester baseball management and De Wolf Hopper exchanged courtesies on the occasion of the latter's visit to this city.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): Robinson Comic Opera co. closed a successful engagement April 29. Willie Collier in Mr. Smooth delighted a good audience 3. Joshua Simpkins 4. Beside the Bonnie Brier Bush 9. WILSON'S OPERA HOUSE (W. P. Meade, manager): Dark. ITEM: Parr's Orchestra is booked for a concert in the Methodist Church 5, under auspices of Organists' Association.

LOWELL.—OPERA HOUSE (Fay Brothers' and Howford, managers): Waite Comedy co. April 25-29; good houses. A Texas Steer 1; good house. The Weston Stock co. 2-13 opened to good house. Plays presented: The Wife, The Ironmaster, Camille, The Lady of Lyons, and The Danites. MUSIC HALL (W. H. Boddy, manager): Professor Carpenter, hypnotist, 8-13.

LYNN.—THEATRE (Dodge and Harrison managers): Willie Collier in Mr. Smooth April 27 to fair business; co. play, and scenery excellent. The Stowaway 28, 29; poor performances; fair attendance. James A. Herne in Griffith Davenport 1, 2; owing to inclement weather played to only fair business; performances very fine. American biograph 3-8. West's Minstrels 9.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): American biograph April 27-30; best exhibition of moving pictures ever seen here; business poor. The Stowaway 2 to a light house. Kennedy's Players 8-13. Hovey Concert 18. Sousa's Band 29 will be the closing attraction of the season. NEW THEATRE (C. H. Prouty, manager): Manager Prouty will have a benefit May 8.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Burrill Comedy co. opened for a week in The Diamond Ring to fair sized and pleased audience 1. ITEM: Lewis E. Webster, of Prince Pro Tem, visited his parents in this city 30. Joseph Owens, late with the Rexford Brothers, has joined the Strik Family and opened with Wallace's Shows at Peru, Ind. 29.

HOLYOKE.—EMPIRE (T. F. Murray, manager): Isham's Octoroons April 28; large house; satisfactory performance. Frankie Carpenter co. 14,

Repertoire: An African Princess, Pawn Ticket 210, The Strange Adventures of Miss Brown, Conn the Shanghai, Strack Gas, and The Little Ferret. Robinson Opera co. 8-13.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Kennedy Players April 24-29; light business. Plays given latter part of week were: How He Won Her, Woman Against Woman, Beyond Pardon, Drifting Apart, and From the Bottom of the Sea. Sawtelle Dramatic co. 8-13.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Waite's stock co. closed a week April 29, having done light business. West's Minstrels 4. W. H. Crane 5. Burrill Comedy co. 8-13. Sousa's Band 15. French Opera co. local in The Chimes of Normandy 16. Keller 20.

LEONISTON.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): The Heart of Maryland April 25 gave satisfaction to fair business. About eight hundred people witnessed The Belle of New York 28; performance was pleasing, and Susie Drake, as the Salvation Army lassie, was charming.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Willie Collier pleased in Mr. Smooth 1. Beside the Bonnie Brier Bush 4. James A. Herne 5. William H. Crane 9. The Belle of New York 13. Katherine Rober co. 15-20. Sousa's Band 17.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Robinson Comic Opera co. 1-3 in Fra Diavolo, The Bohemian Girl, and The Chimes of Normandy; co. first-class; business good. Bruns and Nina Vaudeville co. 8-13.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): A Texas Steer 2; fair audience; fine attraction. Cleveland Colored Minstrels 5 canceled. Sousa's Band 10.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): Willie Collier presented Mr. Smooth to a small audience 2. The Prisoner of Zenda will close the local season 15.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Sousa's Band 17. The Belle of New York 12.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): The Belle of New York pleased a large audience April 29. Joshua Simpkins 5. Sousa's Band 9.

WALTHAM.—PARK THEATRE (Patrick and Renger, managers): Stetson's U. T. C. April 27; good house and co. West's Minstrels 8.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Belle of New York 8. Keller 18.

MICHIGAN.

GRAND RAPIDS.—POWERS (O. Stair, manager): Robert Downing, with a co. of fair merit, reappearance after a long absence before a small-sized audience. The Commander was the play and made an unfavorable impression. Eugenie Blair 6. Olga Nethercole 16. GRAND (O. Stair, manager): When His Wife's Away, which smacks strongly of Arabian Nights, was given 30 before a large audience; co. fair. Roeder and Crane Brothers' co. did fairly 1-3. Ernest Roeder's wrestling was the feature, but several good specialty acts were introduced with favor. ITEM: The Grand closes the season 3, while the last regular attraction at Powers's will be Richard Mansfield on June 8. Godfrey's Band entertained a fair-sized audience 27 and gave an excellent concert.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Columbia Stock co. April 24-29 in Our Irish-American Cousin, Our Summer Boarders, The Fire Brand, East Lynne, Rip Van Winkle, and Our Mascot, giving satisfaction to good houses. Herbert A. Sprague, impersonator, 2; fair house. Eugenie Blair 9.

BATTLE CREEK.—HAMLIN'S OPERA HOUSE (E. R. Smith, manager): A Night at the Circus April 27, 28; good houses; poor performance. Robert Downing in The Commander pleased a good audience 1.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Godfrey's Band gave a delightful concert to a large and enthusiastic audience April 24. White's Faust 28. Robert Downing 3. Eugenie Blair 11.

SAULT STE. MARIE.—SOD OPERA HOUSE (H. Booker, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde April 25; good performance; fair attendance.

MUSKEGON.—OPERA HOUSE (H. F. Gruendler, manager): When His Wife's Away April 29; fair performance; poor business. Dayton Concert co. 1. A Night at the Circus 2. Robert Downing 4.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Godfrey's Band April 25 pleased a fair house. Porter J. White 27 in Faust to good business. Robert Downing 3.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): A Night at the Circus drew well and pleased the audience April 25. Ermine 3.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): City Band Minstrels 3, 4. When His Wife's Away 6.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Godfrey's Band April 28; moderate business; satisfaction given.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A Night at the Circus April 29; large house; audience pleased. Eugenie Blair 5.

ADRIAN.—NEW CHORWELL OPERA HOUSE (C. D. Hardy, manager): London Gaiety Girls 1; small house. Bryan's Comedians 15-20.

MINNESOTA.

PIPESTONE.—FERRIS GRAND (W. H. Smith, manager): Louise Brehan Concert co. 9. NEW OPERA HOUSE (R. W. Ashton, manager): Turner Dramatic co. to fair houses 24-29, presenting The New Magdalen, The Cashier, The Mistakes of Moses, The Lights of London, An Unequal Match, and The Town Constable. Professor Finks, lecturer, 1-3. ITEM: Frank Pope, cornetist, joined the Turner co. here. Vincent Stock co. was here 30 en route to Sioux Falls. Beach and Bowers' Minstrels have canceled 15 at New Opera House.

DULUTH.—LYCERUM (E. Z. Williams, manager): Tim Murphy in The Carpetbagger April 18, 19 crowded houses; performances fine. Clay Clement in A Southern Gentleman 25 and The New Dominion 26; S. R. O.; splendid performances. Stuart Robson 5. Otis Skinner 6. Primrose and Dockstader's Minstrels 13. Boston Lyric Opera co. 15-30. Devil's Auction 27.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T.

Davidson, manager. Clara Thropp return date in A Doll's House. Miss Thropp was ably supported by Frederick M. P. Long's co. 13. The Spider and the Fly 15. Beach and Bowers' Minstrels 16.

FARHALL.—OPERA HOUSE (C. F. White, manager). The Fairy of Impulse local April 25 to big house. Hans Hanson 29; good performance; fair business. **THE HIGHWAYMAN** (Louise Brehany Concert co.) played a fair-sized audience.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Hottel, manager). A Royal Prisoner 25; fair business. **THE HIGHWAYMAN** (Louise Brehany Concert co.) played a fair-sized audience.

MANKATO.—THEATRE (Charles P. Hoffer, manager). The Fairy of Impulse local April 25 to big house. Hans Hanson 29; good performance; fair business. **THE HIGHWAYMAN** (Louise Brehany Concert co.) played a fair-sized audience.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager). A full house witnessed the presentation of A Doll's House by Clara Thropp April 29; every one delighted. Peterson and Kramer's Specialty co. 13.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager). Louise Brehany Concert co. April 29; good performance; fair house. Hans Hanson 29; fair performance and house.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers). McFadden's Row of Flats April 28; large audience; excellent co. and entertainment. Clay Clement 2. Haverly's Minstrels 18.

WINONA.—OPERA HOUSE (M. D. Field, manager). Vogue's Minstrels to good business April 29. Hi Henry's Minstrels 1. Otis Skinner 9.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager). Hi Henry's Minstrels April 28; crowded house; best of satisfaction.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager). A Royal Prisoner 22.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager). Peter Comedy co. April 24-26, presenting An Easy Place, A Miserable Marriage, and Love and War; performances good; attendance fair. **ITEM:** This closed the season under the present management. In the future the house will be called the O'Neill Theatre.

VICKSBURG.—WALNUT STREET THEATRE (I. M. Searles, manager). The Andrews Opera co. opened this handsome new theatre April 26 with Cavalleria Rusticana and The Pirates of Penzance; Martha 27; Fra Diavolo 28; The Bohemian Girl 29; large and appreciative audiences. Baldwin-Melville co. 14.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers). Baldwin-Melville co. April 24-26 to fair business presenting Hazel Kirke, The Prisoner of Algiers, Rip Van Winkle, Bulls and Bears, Humbug, East Lynne, and The Devil's Web; excellent co.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager). The Turtle April 28 to crowded house; co. first class. The Bostonians 25. **CRAWFORD THEATRE** (E. S. Brigham, manager). Klint-Hearn co. in Peter Ticket 20. Shadows of a Great City 25. A Millionaire's Daughter and My Partner 26. The Lights of London 27. A Millionaire's Daughter 28. Fanchon and Kidnaped 29 to good business. Co. will remain 1-6.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager). Peruchi-Belden co. April 17-29 in Only a Blacksmith's Daughter, The Girl I Love, A Western Romance, A Prince in Rags, and East Lynne for their last week to good business. Hoyt's Comedy co. 30-4.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers). Graham-Earle co. 8-13.

HANNIBAL.—PARK THEATRE (J. B. Price, manager). Robert B. Mantell in Monarchs to good business April 28. Kelcey-Shannon co. 1.

MOBERLY.—HIGARTY'S OPERA HOUSE (P. Halloran, manager). Stowe's U. T. C. 1; S. R. O.; good performance. Earle Doty 15-21.

LOUISIANA.—PARK OPERA HOUSE (Druey Parks, manager). Stowe's U. T. C. 4. **BURNETT OPERA HOUSE** (M. Michael, manager). Dark.

MEXICO.—FERRIS GRAND (Hartson and Cledonin, managers). Stowe's U. T. C. 3. Alba Haywood 17.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager). Stowe's U. T. C. April 26; S. R. O.; performance fair.

FULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager). Alba Haywood 16.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager). Stuart Robson to S. R. O. in The Modder April 26 and Two Rogues and a Romance 27. It is the decided opinion here that the last named was the better of the two plays. Primrose and Dockstadter's Minstrels 30-3. McFadden's Row of Flats 4-6. J. L. Sullivan 7-9. Clay Clement 11. 12. A Bachelor's Honeymoon 13. 14. Rosenthal 15. The Devil's Atonement 16. The Triumph of Love (local) 18. 19. The Turtle 22-24. Haverly's Minstrels 25-27. A Hot Old Time 28-31. Roland Reed June 1-3. **THE UNION FAMILY THEATRE** (Dick P. Sutton, manager). Under personal direction of O. P. Sisson is rapidly regaining its former place in public favor. The Colonel drew large houses 23-30, and Esther Wallace won new friends by her clever work. Specialties were good, especially the acrobatic work of the Connells. Dewey, the Hero of Manila 1-4. Hattie Ross and Albert Hosmer in A High Roller 7-13.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers). The Spider and the Fly were unable to appear April 24, but played 25; performance fair; small business. Stuart Robson in The Modder 26. S. R. O.; performance excellent; receipts \$700. Bittner Theatre co. 1-4. Primrose and Dockstadter's Minstrels 5.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager). The Spider and the Fly April 25; large house; performance good. Clay Clement 5. John L. Sullivan co. 16.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager). The Spider and the Fly April 28; fair performance; medium house. McFadden's Row of Flats 1. Clay Clements 6.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager). The Spider and the Fly April 25; fair house; performance poor. Stuart Robson 29. McFadden's Row of Flats 2.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager). John S. Lindsay co. in classic plays April 24-29 delighted small audiences. John L. Sullivan co. 6.

ANACONDA.—THEATRE MARGARET. McFadden's Row of Flats 3. Primrose and Dockstadter's Minstrels 4.

NEBRASKA.

WABOO.—OPERA HOUSE (Thomas Killian, manager). Season closed. **ITEM:** Manager Killian expects to thoroughly renovate the house during the summer, and a so to make numerous alterations and put in the latest stage appliances, so as to accommodate larger scenic attractions. Booking for next season is already under way, and the outlook is excellent.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager). Melbourne MacDowell and Blanche Walsh presented La Tosca to the largest fashionable audience of the season April 25. A Bachelor's Honeymoon to poor business 28; capable co.

LINCOLN.—THE OLIVER (Direction of L. M. Crawford and F. C. Zehrung). A Bachelor's Honeymoon April 26; good house. On and Off 27. Kelcey-Shannon co. 6. **THE FUNKE** (Direction of L. M. Crawford and F. C. Zehrung). Klint-Hearn 8-13.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers). Senter Payton co. 14 failed to appear or notify. **HANSEN'S THEATRE** (Steele and Hansen, managers). Camerton co. 1.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager). Walsh-MacDowell co. in La Tosca April 27. A Bachelor's Honeymoon 29; small business; fair performance.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager). Remember the Maine April 21; topheavy

house; poor performance. A Bachelor's Honeymoon 27 delighted a large audience.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager). Blanche Walsh and Melbourne MacDowell in La Tosca April 25. Georgia Up to Date 2; poor business; good performance.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager). Georgia Up to Date 4. Katie Emmett 11.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager). The Belle of New York 3; good performance; fair house. The Egyptian of Pompeii 5. 6. Sousa's Band 19. **FOLSOM OPERA HOUSE** (W. R. Lowe, manager). Dark. **ITEM:** The production of The Egyptian of Pompeii has been delayed a week, owing to the non-arrival of scenery and costumes.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager). The Belle of New York (ushers' benefit) 2 pleased a large house. James A. Herne 3. **PARK THEATRE** (Ormsby A. Court, manager). All a Mistake by the W. J. Butler Dramatic co. 1-6 is pleasing good houses.

NASHUA.—THEATRE (A. H. Davis, manager). Moulin Rouge gave lively performances to fair receipts April 27-29. The Belle of New York co. closed the local season 2. On account of inclemency of weather only a fair house was present; co. good.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager). The Belle of New York 4. Washburn's Minstrels 5.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager). Blaisdell's Philharmonic Orchestra 8. Sousa's Band 20.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolengui, manager). The success of the Corse Payton Comedy co.'s engagement is the talk of the town. Mr. Payton is original in his work, and his efforts never fail to please. Etta Reed has firmly installed herself in the affections of the patrons. The vaudeville features are of a high order. Season will extend to 13. **WALDMANN'S NEW THEATRE** (Frederic Waldmann, manager). Grand and comic opera at popular prices is the feature at this house. Milton Aborn Opera co. opened an indefinite engagement in The Bohemian Girl 1-3. Pinafore and Cavalleria Rusticana 4-6. The co. includes Milton Aborn, Myra Morrella, Hattie Arnold, Edith Bradford, Payne Clarke, Henry Leone, Frank Deshon, Charles P. Bvers, Irene Mullette, Marie Laurens, Marion Chester, Montjoy Walker, Ethan Allen, J. Aldrich Libby, and Emerico Morale, musical director. **COLUMBIA THEATRE** (M. J. Jacobs, manager). A delightful performance of The Wife was given by the stock co. 1-6. Coulter Brinker and Una Abell again charmed their large following. Robert Neil, Virginia Jackson, Amy Stone, and the other members of the co. appeared to advantage. The costumes and scenic equipment were of the usual high standard. **JACOBS THEATRE** (M. J. Jacobs, manager). George W. Jacobs, representative. Gettysburg is the offering 1-4. **ITEM:** The employees of the Columbia and Jacobs had a baseball game April 30. The Columbia won, 47 to 13. The Elks will have a benefit at Jacobs' Theatre 22. Dewey spoons were distributed as souvenirs 1 by the Corse Payton co. **Messers. Richardson and Totten**, of the stock co., are booked for a benefit at the Columbia 18. The season at Jacobs' Theatre will close 6. C. Z. Kent.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simmonds, manager). Sol Smith Russell before a very large audience April 28 in Hon. John Grigsby; performance satisfactory. Lewis Morrison made his last appearance here in Faust 29. The audience was large and very enthusiastic. Elroy's Stock co. opened for a week in a crowded house in The White Squadron. Other plays presented: Mrs. White, The Land of the Midnight Sun, The Police Patrol, In Old Tennessee, She, The Midnight Alarm, Paradise Alley, and The District Fair. Business continued good. A Spring Chicken 17. Frankie Carpenter co. 22-27.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager). Fields and Hanson's Minstrels 1-3; fair-sized houses; co. pleasing. This practically closed the season at this house. **OPERA HOUSE** (John J. Goethals, manager). The Spoons 1-6 in The Judge's Wife, A Mexican Romance, That Girl from Texas, Dr. Jekyll and Mr. Hyde, The Circus Girl, Hobson's Choice, Eccles Girls, The Pearl of Savoy, and The Old Lime Kiln; business good; co. pleasing.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager). Diplomacy (local) to S. R. O. April 29. A Milk White Flag 3 received an enthusiastic welcome from a large house. Mitchell's All Star Players 8-13 will close the house for the season. **ITEM:** Dewey's U. T. C. showed under canvas 29 to fair business.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager). The Dazzler April 28, 29 gave satisfaction to large audiences. The American biograph will close its engagement this week, after giving daily exhibitions for the past nine weeks to good business. Elroy's Stock co. 8-23.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager). A Milk White Flag April 29; large business; co. excellent. Swan Stock co. 1-4 opened in Mr. Santa Claus and The Red Cat to poor business; co. fair. Myles McCarthy 7-10.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager). The last of the Record Ambulance Series drew a crowded house April 29, when Sol Smith Russell in Hon. John Grigsby gave an excellent performance. Joseph Jefferson 9.

ASBURY PARK.—OPERA HOUSE (W. H. Morris, manager). Al. Reeves co. 4. Len Spencer's Vaudeville co. 10. Elroy's Stock co. 22-27.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager). Harry Webber co. 2, 3; audiences pleased; business good. Wargraph 8.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager). Local operetta April 27; crowded house; best of satisfaction. Al. Reeves co. 5.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager). Keep It Shady 6.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager). Ithaca Conservatory of Music in The Charity Ball 6. Joseph Jefferson 12. **GLOBE THEATRE** (E. L. Johnson, manager). Merry Widows April 27-29; good business. The theatre's season closed. **ITEM:** Dan Quinlan left for St. Louis 4 to assume the management of the Sunbury Gardens, his third season in that capacity. He will assume the management of Al. G. Field's Minstrels again in the Fall. **Manager E. L. Johnson**, of the Globe, has taken the management of The Merry Widows for the summer. The regular season at the Globe will open early in September. Before that time a number of improvements will be made in the house. **Eldridge Park** will open June 12, and the Queen City Gardens June 15.

SYRACUSE.—WITTING OPERA HOUSE (M. Reis, lessee). John L. Kerr, manager; N. C. Goodwin and Maxine Elliott gave a splendid performance of Nathan Hale to a large house 2. **CHAUNCEY OLCOFF** 6. **BASTABLE THEATRE** (S. S. Shubert, manager). The stock co. drew well with Betsy 1-4; performances satisfactory. The Lottery of Love 8-11. **ITEM:** Manager Graff, of the Grand, has secured a ten years' lease of the new Dunfee Theatre. In two weeks the Bastable Stock co. will be transferred to Buffalo. There will be no stock co. at the Bastable next season.

HUDSON.—OPERA HOUSE (Joseph Greene co. April 24-29 closed the week to poor business. The Heart of Maryland 9. The Hudson Players' Club (local) 23, 24. **ITEM:** Master Leroy Whittier, the bright little son of the clever actors, Mr. and Mrs. Frank L. Whittier, of the Joseph Greene co., was presented with a diamond ring by Louis Maratsky, the acting manager of the Hudson Opera House. Mr. Maratsky made his debut last week as manager of the Opera House. He proved himself competent for the position, and was popular with the members of the co. and the patrons of the house.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager). The Katherine Robor co. concluded a week's engagement April 29, giving satisfaction to fair business. Repertoire: The Great Diamond Robbery, Camille, The Deacon's Daughter, The Bachelor's Three Twins, The Lady of Lyons, The great Clemenceau Case, She Couldn't Marry Three, and A Mysterious Murder. The Highwayman 8. **Blot Theatre** (P. M. Cooley, manager). McFee's Trou-

bles drew fair attendance and pleased 27-29. The regular season closed at this house 29.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager). Fursman's U. T. C. to a small house April 29, and failed to give satisfaction. **King Dramatic** co. opened for a week 1 to a crowded house. The performances are very creditable. Plays presented: Hands Across the Sea, Faust, The Cherry Pickers, Monte Cristo, The Power of the Press, Carmen, The Cotton King, Lost in London, The War of Wealth, The Two Orphans, and The Last Stroke. Joseph Jefferson 8. The Heart of Maryland (Manager Sweet's benefit) 12.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers). The Highwayman April 28; pleasing performance; large audience. Under the Red Robe 4. Willie Collier 8. Howe's war-graph 9. The Egyptian of Pompeii 12. The Belle of New York 19 postponed to August, and Rachelle Renard has changed to 22-27. Frank Daniels 31. **BROADWAY THEATRE** (George L. Corlies, manager). Dark.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager). Mr. Barnes of New York, as presented by the Shubert Stock co. 1-6, attracted large and delighted audiences. The work of Rose Stahl and Eugene Ormonde in the leading roles was all that could be desired. **LYCEUM THEATRE** (A. E. Wolfe, manager). N. C. Goodwin and Maxine Elliott in Nathan Hale 1, 2 to big houses. Frank Daniels 8. Banda Rossa 9, 10.

CONHOES.—NEW OPERA HOUSE (E. C. Game, manager). Weston Stock co. in The Ironmaster, A Scrap of Paper, Camille, and The Danites April 27-29; business fair; audiences satisfied. The Highwayman to fair business 1; audience delighted. Pudd'nhead Wilson 4. Willie Collier 6. The Heart of Maryland 8. **ITEM:** The local Philharmonics will have charge of the Round Lake Musical Festival July 27-29.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cunningham, manager). Joshua Simpkins April 24; large audience. Elks' Comedians 1-4. Repertoire: The Old King, The Old Love and the New, Uncle Jonathan, To Oblige Benson, For the Old Love's Sake, The Soldier's Vow, Drifted Apart, All in the Family, A Dangerous Woman, The Convict's Daughter, and The Counterfeiters.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager). The White Heather April 27-29. N. C. Goodwin and Maxine Elliott 3. Willie Collier 5. Pudd'nhead Wilson 6. **HARMAN'S LYCEUM** (H. R. Jacobs, manager). Gettysburg 27-29 did fair business and gave satisfaction. **May Festival** by Albany Musical Association 3, 4. Little Lord Fauntleroy 5, 6.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers). Pudd'nhead Wilson gave satisfaction to large house April 29. New York Symphony Orchestra 2 greatly pleased. Pudd'nhead Wilson 1, 2, 3, 4, 5. The Highwayman 9. **ITEM:** The Jolly Tarts Minstrels, a local organization, opened the new Opera House at Tully to S. R. O. April 25.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager). Joshua Simpkins entertained a fair audience April 27. Owing to counter attractions a medium audience greeted Pudd'nhead Wilson 3; performance highly satisfactory. Willie Collier 4. Royal Hungarian Orchestra 10. The Egyptian of Pompeii 15, 16.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covel, manager). Joshua Simpkins was enjoyed by a fair-sized audience April 29. Edwin Mayo and his excellent co. presented Pudd'nhead Wilson 1 to a large audience. Banda Rossa 11. Royal Hungarian Orchestra 12. The Egyptian of Pompeii 18, 19. Frank Daniels 29.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager). The Sleeping City 1; fair house; good performance. The New Boy 6 will close the regular season here. **ITEM:** Edmund Mulcahy, of this city, has been engaged for the revival of Erminie at the Casino, New York.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager). Pudd'nhead Wilson April 29; good performance and business. The Highwayman (ushers' benefit) 3. Frank Daniels 9. Belle Archer 18. Royal Hungarian Orchestra 19. The Egyptian of Pompeii 30.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager). W. H. Crane in The Head of the Family April 29; good business; excellent performance. Under the Red Robe 4. Howe's war-graph 8. Joseph Greene co. 9-13. The Egyptian of Pompeii 15. Frank Daniels 29.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager). Daniel R. Ryan co. closed a fairly successful week April 29. Plays presented latter half of week: Ingomar, The Fatal Wedding, and Thon Shalt Not. Regular season will close 6 with The Highwayman.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager). The Burglar pleased a good house April 28. **ITEM:** The New Theatre has been leased for one year from July 1 to George B. Baird, and will be managed by him. He will make some improvements in the house.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers). Fursman's U. T. C. April 27; performance fair; house poor. Edison's projectoscope 28; poor house. Treats' Carnival of Canine Wonders gave fair performances to poor houses 2, 3. James Reagan 9.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager). A Milk White Flag 1; large audience. The performance inaugurated Manager Taylor's tenth year as manager of this house, and was observed in a fitting manner. Andrew Mack 8. The Heart of Maryland (return date) 11.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager). Himmelmel's Ideals April 24-29 to good houses. Plays presented: Eagle's Nest, The Great Northwest, Cuba Libre, The Planter's Wife, and The Life Guard. Pitman Comedy co. 1-4.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gatos, manager). Corse Payton Stock co. 8-13 in Woman Against Woman, Only a Farmer's Daughter, Alone in London, The White Slave, Cyrano de Bergerac, and On the Rappahannock.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers). Comstock's Minstrels (local) April 27 repeated their former success to big business. Brennan and Magee in McFee's Troubles 1; fair performance; small house. Starr Comedy co. 8.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers). Bancroft's war views April 28; poor entertainment; small business. The Highwayman 4; excellent performance; good business. Belle Archer 9.

MIDDLETOWN.—CASINO THEATRE (Odell S. Rathway, manager). A Milk White Flag 2; S. R. O.; entire satisfaction. Willie Collier 10 will close the local season.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager). The Highwayman April 29; good house.



Walter Perkins in My Friend from India 1-3; fine audiences. Andrew Mack 11.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager). Pudd'nhead Wilson April 28; excellent entertainment; fair house. Season closed.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager). Corse Payton Stock co. April 24-29 pleased good business. Chauncey Olcott 5. The Highwayman 9. Sousa's Band 27.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager). Under the Red Robe 2 (benefit Manager Du Bois); large audience. My Friend from India 6.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager). Powhatan (local) did big business 2. Vermont (local) 8, 9.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager). Uncle Josh Sprucey 3; full house; specialties good.

ITHACA.—LYCEUM (M. M. Gutstadt, manager). Paur's Symphony Orchestra delighted a fair house 1. Frank Daniels 11.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKee, manager). Macaulay-Patton co. closed a week April 29 to good business. Banda Rossa 8.

ELLENVILLE.—MASONIC THEATRE (E. H. Hudson, manager). Fields and Hanson's Minstrels April 27; good performance; fair house. The Burglar 5.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager). The Heart of Maryland 4. Pudd'nhead Wilson 8.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager). A Breezy Time (return date) 5. The Burglar 12.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers). Belle Archer 8.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager). Clay Clement in A Southern Gentleman April 27 to well pleased audience. McFadden's Row of Flats 29 to topheavy house. Harry Watson and the Musical Nosses deserve special mention. Stuart Robson 1. Ian MacLaren 3. Primrose and Dockstadter's Minstrels 8. Devil's Atonement 22. U. T. C. 24. **ITEM:** Manager Walker is having painted a new drop curtain for the theatre here. ALBION BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager). Elks' Minstrels (local) drew packed house and gave satisfaction April 26. McFadden's Row of Flats to light business 27; performance fair. Specialties by Harry Watson and the Nosses were the best features. Clay Clement 1. Ian MacLaren 2. Stuart Robson 4. Primrose and Dockstadter's Minstrels 10. Barnie Stanton 17. The Turtle 20. U. T. C. 23. Devil's Atonement 25.

WAMPETON.—OPERA HOUSE (R. W. Beatty, manager). Clara Thropp in A Doll's House April 28; small but enthusiastic audience; weather bad.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager). A Day and a Night to fair business April 26. Otis Harlan, William DeVore, Ed. Garvie, Jules Jordan, and a bevy of charming women contributed to the success. Elks' Minstrels to S. R. O. 1. The first part was handsomely staged and exceedingly well rendered. Dan Thompson, one of the end men, and Manager Harry E. Feicht being responsible for this portion of the programme. In the olio, the Prize Class of Dayton Turngemeinde, Professor Malina the magician, Nona and Banks, Winters, and Dan Thompson were highly pleasing and received merited applause. The biograph, with its wonderful pictures, closed the performance. **PARK THEATRE** (Harry E. Feicht, manager). Pousse Cafe to light business 27-29. Neither the specialties nor the burlesque elicited much applause. **ITEM:** Fred McGowan will be stage-manager and Harry Smith assistant stage-manager at Fairview Casino for the summer season. Representative professional and business men are circulating a testimonial benefit for Manager Harry E. Feicht, who by his many charitable deeds and promotion of various entertainments has largely benefited our local hospitals as well as our Gem City and its citizens. J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Bodin, manager). Otto Klives, business manager; Julia Arthur in A Lady of Quality, Pygmalion and Galatea, and Mercedes to fair business April 28, 29. Banda Rossa (return engagement), benefit Toledo Press Club, to good house 1. **BURT'S THEATRE** (Frank Burt, manager). Julie Walters gave the familiar Side Tracked to slim houses 27-29. Bert Cooke in The New Boy amused fair houses 30-3. Julie Kingsley and a good co. support him. **PEOPLE'S THEATRE** (C. F. Stevens, manager). The Black Crook (return engagement) 27-29; poor business. Fabio Romani with a competent cast to light houses 30-3. C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager). A. L. Wilkins, acting manager; Isham's Octoroons April 26; fair house; performance pleasing. Van Dyke and Eaton co. 1-4, opening in His Last Chance to large audience; performance gave satisfaction. Other plays produced: A Noble Outcast, Jack's Wife, A Tallow Candle, The Gutter Percha Girl, A Family Affair, and The Pulse of the Great Metropolis. **ITEM:** H. M. Hooper closed with the Van Dyke and Eaton co. here. **Dr. P. R. Bennett, Jr.**, owner of Bennett's Opera House, has returned home after a winter in Florida. W. H. MCGOWN.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager). A Day and a Night April 30 played a large audience. This being his birthplace, Otis Harlan was warmly received and during the performance presented with an elegant gold headed cane. Mrs. Fiske 1 in Tess of the D'Urbervilles was the star attraction of the season and drew a large and thoroughly appreciative audience. Mrs. Fiske scored a great personal triumph and her company gave eminent satisfaction. This attraction closed the local season.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers). Banda Rossa (return engagement) gave two grand concerts April 27; business satisfactory. Human Hearts closed the local season 29; small house; performance good. **ITEM:** Mrs. Robert Haines (Geneva Smith) is visiting her brother, Manager Thomas Smith, of the Globe. Robert Schauble is expected home in a few days. Lindenwald Park will open 28 with a big vaudeville bill.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager). Season closed April 22 with Lewis Morrison in Faust to large audience; first-class attraction; receipts \$700. This has been one of Manager Seipel's best seasons, all records being

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Pueblo, Col., May 9, Leadville 10, Ogden, U. S., Butte, Mont., 13, 14.
A BREEZY TIME (Fitz and Webster; Eastern): Logansport, Ind., May 9, Frankfort 10, Logansport 11.
A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Geneva, N. Y., May 10.
A FEMALE DRUMMER: New York city May 1—indefinite.
A HOT OLD TIME (The Rays): Portland, Ore., May 8-13.
A MIDNIGHT BELL: Denver, Col., 8-13.
A ROMANCE OF COON HOLLOW (Geo. B. Gaston, mgr.): Detroit, Mich., May 8-13.
A ROYAL PRISONER (True S. James): Merrill, Wis., May 9, Wausau 10, Stevens Point 11, Portage 12, Janesville 13.
A RUNAWAY GIRL: Harlem, N. Y., May 8-13.
ADAMS, MAUDE: New York city May 8-20, Boston, Mass., 22-24, Providence, R. I., 25, Brooklyn, N. Y., 26-27, Philadelphia, Pa., 29, Washington, D. C., June 1.
ARTHUR, JULIA (A. H. Canby, mgr.): Springfield, Mass., May 9, Hartford, Conn., 10, New Haven 11, Waterbury 12, Bridgeport 13, Poughkeepsie, N. Y., 15.
AUNT JERUSALEM (Souders, Pa., May 9, Irwin 10, Greensburg 11, Monongahela 12, E. Liverpool, O., 13.
BECAUSE SHE LOVED HIM SO: New York city Jan. 16—indefinite.
BELASCO-THAL: Portland, Ore., May 8-20, Seattle, Wash., 28, June 10.
BESIDE THE BONNIE BRICK BUSH: Providence, R. I., May 11-13.
BLAIR, EUGENIE: Saginaw, Mich., May 10.
BLONDELL AND FENNESSY: Chippewa Falls, Wis., May 8-9.
BRYAN COMEDIANS: Auburn, Ind., May 8-10, Hilldale, Mich., 11-13, Adrian 15-20.
BURRILL COMEDY (Charles W. Burrill, mgr.): Fall River, Mass., May 8-13, New Bedford 15-20.
CARPENTER, FRANKIE (George K. Robinson, mgr.): Waterbury, Conn., May 8-13, Newburgh, N. Y., 15-20, Trenton, N. J., 22-27.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.
CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., April 3-May 13.
CHAS. O'MALLEY (Wilton Lackaye): Washington, D. C., May 8-13.
CHASE, LESTER: Cedar Rapids, Ia., May 1-13, Savannah, Mo., 15-20.
CHESTER, ALMA (O. W. Dibble, mgr.): Hamilton, Ont., May 8-13, St. Thomas 15-20, London, 22-27.
CLEMENT, CLAY: Butte, Mont., May 11, 12, Spokane, Wash., 15, 16, Lewistown, Id., 17, Seattle, Wash., 25, Tacoma 27, Portland, Ore., 29, 30.
COLLIER, WILLIE (Mr. Smooth; Smyth and Rice, mgrs.): Troy, N. Y., May 9, Middletown 10, Middletown, Conn., 11, New Britain 12, Waterbury 13, Boston, Mass., 15-20.
COLUMBIAN COMEDY: Tomahawk, Wis., May 8-10, Phillips 11-13.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.
COOTE, BERT: Buffalo, N. Y., May 8-13.
CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Newark, N. J., April 17-May 13.
CORSE PAYTON STOCK (David J. Ramage, mgr.): Watertown, N. Y., May 8-13, Cohoes 15-20.
CARNER STOCK (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.
DEAR HEARTS OF IRELAND: Hoboken, N. J., May 8-10.
DEVIL'S AUCTION (M. Wise, mgr.): Spokane, Wash., May 11, 12.
DOWNING, ROBERT: Milwaukee, Wis., May 8-13.
ELBOY STOCK: Atlantic City, N. J., May 8-20, Asbury Park 22-27.
EMMETT, KATHIE: Butte, Mont., May 7-9.
ERWOOD STOCK: Fremont, O., May 8-13.
FAUST (White's): St. Ignace, Mich., May 9, Sault Ste. Marie 10, Manistique 11, Gladstone 12, Iron Mountain 13.
FERRIS COMEDIANS (Dick Ferris, mgr.): Oshkosh, Wis., May 8-13.
FRONT STOCK: Stratford, Ont., May 8-20.
GAYLOR, BOBBY (McSorley's Twins; Andrew Mackay, mgr.): Seattle, Wash., May 8-13, Victoria, B. C., 15, Nanaimo 16, Vancouver 17, Westminster 18.
GOODRICH, EUNICE: Carlisle, Pa., May 8-10, Harrisburg 11-13.
GRAHAM-EARLE (Western, Charles H. Rosskam, prop. and mgr.): Topeka, Kan., May 1-14.
GREENE, JOSEPH (Frank Harriman, mgr.): Schuylerville, N. Y., May 8-11, Mechanicsville, 12-14.
GRIFFITH, JOHN (C. E. Hamilton, mgr.): Portland, Ore., May 8-10, Seattle, Wash., 11-13.
GEORGIA UP TO DATE (George E. James, mgr.): Denver, Col., May 21-26.
GOODWIN, N. C.: Providence, R. I., May 8-10, Worcester, Mass., 11, New Haven, Conn., 13.
GRAY, ADA: Chicago, Ill., May 8-13.
HASWIN, CARL: Brooklyn, N. Y., May 8-13.
HERNE, JAMES A. (Wm. B. Gross, mgr.): Bridgeport, Conn., May 9, Waterbury 10, Meriden 11, New Haven 12, Stamford 13.
HILLIER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.
HIS EXCELLENCY, THE GOVERNOR: New York city May 9—indefinite.
HOLDEN COMEDY (No. 1: C. A. Holden, mgr.): Indianapolis, Ind., May 8-13.
HOLDEN COMEDY (No. 2: H. M. Holden, mgr.): Springfield, Ill., May 8-13, Joliet 15-20.
HOLMAN, JENNIE: Donaldsonville, La., May 6-9, White Castle 10-12, Plaquemine 13, 14.
HOUGHTON STOCK (Edwin Houghton, mgr.): Ashtabula, O., May 8-13.
HOYT'S COMEDY: Wichita, Kan., May 8-13, Chanute 15-20, Salina 22-27.
IRVING PLACE THEATRE STOCK (Heinrich Conrad, mgr.): Baltimore, Md., May 8-13.
IRWIN, MAY: Kansas City, Mo., May 8-13.
JAMES-KIDDER-WAIDE: Detroit, Mich., May 8-10.
JEFFERSON, JOSEPH: Wilkes-Barre, Pa., May 10, Binghamton, N. Y., 11, Elmira 12, Rochester 13.
JOSHUA SIMPKINS: Lynn, Mass., May 13.
KELCEY-SHANNON (Samuel F. Kingston, mgr.): Denver, Col., May 8-13.
KRYSTON, DRAMATIC (McGill and Howard, mgrs.): Ft. Wayne, Ind., May 8-13, Defiance, O., 15-20.
KING DRAMATIC (N. Appell, mgr.): Hartford, Conn., May 8-13, Worcester, Mass., 15-20.

KNOWS O' TENNESSEE: Mt. Pleasant, Ia., May 9, Burlington 10, Davenport 11, Chicago, Ill., 14-20.
LEBOYLE, HENNESSY (Other People's Money: H. H. Forsman, mgr.): Grafton, W. Va., May 9, Hagerstown, Md., 11, York, Pa., 12, Lebanon 13, Reading 15, Allentown 16.
LYCEUM COMEDY: Ottawa, Ill., May 8-13.
LYCEUM STOCK (Frohman): Chicago, Ill., May 8-June 3.
MACK, ANDREW: Utica, N. Y., May 12.
MA COUSINE: Washington, D. C., May 15-20, New York city 22-27.
McFADDEN'S ROW OF FLATS (Gus Hill, mgr.): Spokane, Wash., May 8-9, Victoria, B. C., 11, Nanaimo 12, Vancouver 13, Seattle, Wash., 14-16, Tacoma 17, Portland, Ore., 18-20.
MACDOWELL, MELBOURNE (Ben Stern, mgr.): Laramie, Wyo., May 9, Rock Springs 10, Ogden, Utah, 11, Logan 12, Pocatello, Idaho, 13, Boise City 15, 16, Portland, Ore., 21-23, Victoria, B. C., 24-25, Vancouver 26, 27.
MCGILL AND HOWARD DRAMATIC: Auburn, Ind., May 28-June 3.
MADEMOISELLE FIFI: Philadelphia, Pa., May 8-13.
MANFIELD, RICHARD: Louisville, Ky., May 10, Decatur, Ill., 12.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Springfield, Ill., May 9, Decatur 10, Champaign 11, Danville 12, Terre Haute, Ind., 13, Pittsburg, Pa., 15-20.
MARLOWE, JULIA: New York city April 10—indefinite.
MAYNARD, EDWIN (H. Percy Hill, mgr.): Half fax, N. S., May 8-20, Portland, Me., 22-27.
MILES IDEAL STOCK: Harrisburg, Pa., May 8-13.
MITCHELL'S ALL STAR PLAYERS: (B. Frank Mitchell, mgr.): Plainfield, N. J., May 8-13, Hoboken 15-20, Paterson 22-27.
MORGAN, COURTNEY: Erie, Pa., May 8-13, Olean, N. Y., 15-20, Elmira 22-27.
MORTIMER, CHARLES: Greensburg, Pa., May 9, McKeesport 10, New Castle 11, Warren 12, Franklin 13.
MURRAY AND MACK (Flanagan's 400): Philadelphia, Pa., May 8-13.
MURRAY-HART: Johnson City, Tenn., May 8-13, Greenville 15-20.
MYERS AND LEVY COMEDY: Norristown, Pa., May 8-13, Harrisburg 15-20.
MY FRIEND FROM INDIA (Smyth and Rice): Baltimore, Md., May 8-13.
NEILL STOCK: Winnipeg, Man., May 25-June 4.
NETHERSOLE, OLGA: Minneapolis, Minn., May 8-10, St. Paul 11-13.
OLCOTT, CHAUNCEY: Buffalo, N. Y., May 8-13, Providence, R. I., 15-20.
ON AND OFF: San Francisco, Cal., May 8-20.
O'NEIL, NANCY: Milwaukee, Wis., May 1—indefinite.
OWEN, WILLIAM: Portage, Wis., May 15.
PERUCHI-BELDEN (Chelo D. Peruchi, mgr.): Nashville, Tenn., May 1-13.
PETERMAN STOCK (Clora M. Blaney, mgr.): Titusville, Pa., May 8-20.
POTTS, JACK: Burlington, Ia., May 8-13.
PUD'DNEAD WILSON: Ottawa, Can., May 9, 10, Montreal 11-13.
REED, ROLAND (E. B. Jack, mgr.): Oakland, Cal., May 8, 9, San Jose 10, Sacramento 12, 13, Portland, Ore., 15, 16, Tacoma, Wash., 18, Seattle 19, 20, Victoria, B. C., 22, Vancouver 23, Spokane, Wash., 27.
REHAN, ADA: New York city Nov 16—indefinite.
ROBER, KATHERINE: Worcester, Mass., May 1-13.
ROBSON, STUART: Chicago, Ill., May 8-13.
ROGERS BROTHERS: New York city March 27—indefinite.
ROSSKAM PLAYERS: Topeka, Kan., May 8-13.
RUBLE-KIEFER THEATRE: Alamogosa, Cal., May 8-13.
RYAN, DANIEL R.: Wheeling, W. Va., May 8-13.
SHEARER, TOMMY (Harry R. Vickers, bus. mgr.): Marion, O., May 8-13, Ashtabula 15-20, Warren, Pa., 22-June 3.
SHIRLEY, JESSIE: Salem, Ore., May 8-13, Oregon City 15-20.
SHUBERT STOCK: Baker Theatre, Rochester, N. Y., indefinite.
SHUBERT STOCK: Syracuse, N. Y., indefinite.
SIDE TRACKED (Eastern: A. Q. Scammon, mgr.): Camden, Me., May 12.
SI PERKINS: Baker City, Ore., May 8, 9.
SKINNER, OTIS: Dubuque, Ia., May 11.
SOTHERN, E. H.: Boston, Mass., April 24—indefinite.
SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Wilkes-Barre, Pa., May 8-13, Scranton 15-20, Binghamton 17, 22-27.
SPORTING LIFE: Chicago, Ill., May 8-13.
STANDARD THEATRE: Stryker, O., May 8-13.
SWAN STOCK: Paterson, N. J., May 8-13, New Haven, Conn., 11-13.
TENNESSEE'S PARDNER: (Arthur C. Alston, prop. and mgr.): Toronto, Ont., May 8-13, Buffalo, N. Y., 15-20, Perry 22, Canton, Pa., 23.
THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.
THE CHRISTIAN (Viola Allen): Boston, Mass., March 6-May 20.
THE CUCKOO: New York city April 3—indefinite.
THE EGYPTIAN OF POMPEII: N. Adams, Mass., 8, 9, Saratoga, N. Y., 12, 13, Glens Falls 15.
THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Hudson, N. Y., May 9, Kingston 10, Poughkeepsie 11, Newburgh 12, Yonkers 13.
THE KING OF THE OPIUM RING (Blaney and Vance): New York city May 8-13.
THE MAN IN THE MOON: New York city April 24—indefinite.
THE MAN OF MYSTERY: Paterson, N. J., May 8-10.
THE MUSKETEERS (Jas. O'Neill): Baltimore, Md., May 8-13, Buffalo, N. Y., 14-20.
THE MUSKETEERS (Paul Gilmore): Baltimore, Md., May 8-13, Philadelphia, Pa., 15-20.
THE PAY TRAIN: Pendleton, Ore., May 9, Helena, Mont., 13, Butte 15-21, Salt Lake City, Utah, 25-27.
THE PASSION PLAY (Prof. A. J. Whitworth): Charleston, S. C., May 8-13, Augusta, Ga., 15-20, Columbia, S. C., 22, 23, Florence 24, Wilmington, N. C., 25-27.
THE PRODIGAL DAUGHTER: Brooklyn, N. Y., May 8-13.
THE REAL WIDOW BROWN: Toronto, Can., May 8-13.
THE ROUGH RIDER: Brownville, Me., May 9.
THE STOWAWAY (Davis and Keogh, mgrs.): Lawrence, Mass., May 8-13.
THE TURTLE (Eastern): St. Paul, Minn., May 9, 10, Minneapolis 11-13, Duluth 15, W. Superior, Wis., 16, Fargo, N. D., 17, Winnipeg, Man., 18, Grand Forks, N. D., 20, Bozeman, Mont., 22, Butte 23, 24, Anaconda 25, Helena 26, Great Falls 27, Missoula 29, Spokane, Wash., 30.
THE TURTLE: Boston, Mass., May 8-13.
TROMPSON, JOHN: High Point, N. C., May 10, Mt. Airy 12, Durham 15, Henderson 16, Raleigh 18.

THROUGH THE BREAKERS: Toronto, Can., May 8-13, Buffalo, N. Y., 15-20, Rochester 22-24, Syracuse 25-27.
TOO MUCH MONEY: Minneapolis, Minn., May 8-13.
UNCLE TOM'S CABIN (Al. W. Martin): Pittsburgh, Pa., May 8-13.
UNCLE TOM'S CABIN (Davis): Cincinnati, O., May 8-13.
UNCLE TOM'S CABIN (Davis and Busby): Chicago, Ill., May 8-13, Milwaukee, Wis., 14-20.
UNCLE TOM'S CABIN (Stetson No. 1): Moosup, Mass., May 9, Attleboro 10, Middleboro 11, Bridgewater 12, Whitman 13.
UNCLE TOM'S CABIN (Stowe): St. Louis, Mo., May 8-13.
UNCLE TOM'S CABIN (Young Bros.): Graceville, Minn., May 9, Morris 10, Glenwood 11, Sauk Center 12, Alexandria 13, Evansville 15, Far go, N. D., 16.
VALENTINE STOCK: Columbus, O., Jan. 2—indefinite.
VICTORIA STOCK: Columbus, O., April 17—indefinite.
VOLLAIRE STOCK: Waterville, Me., May 8-13, Oak land 15-20, Fairfield 22-27.
WAITE COMEDY (William A. Haas, mgr.): Boston May 1—indefinite.
WALDORF, JANET (Jar. H. Love, mgr.): Honolulu, Hawaii, April 19-May 11.
WALTER, LESTER (Sam C. Miller, mgr.): Wilkes-Barre, Pa., May 8-12.
WAY DOWN EAST: Philadelphia, Pa.—indefinite.
WE UNK OF TENNESSEE: New York city May 9—indefinite.
WHEN HIS WIFE'S AWAY: Bay City, Mich., May 9-11, Alpena 12, Manistique 16, Ishpeming 17, Negaunee 18.
WHY SMITH LEFT HOME: London, England, May 1—indefinite.
WIEDEMANN COMEDIANS: Evansville, Ind., May 8-13.
YON YONSON (Thrall and Kennedy, mgrs.): Jersey City, N. J., May 8-13.
ZAZA (Charles Frohman, mgr.): New York city Jan. 9—indefinite.

OPERA AND EXTRAVAGANZA.

AN ARABIAN GIRL: New York city May 1—indefinite.
BANDA ROSA: Rochester, N. Y., May 9, 10.
BEGGAR PRINCE OPERA: Spring Valley, Minn., May 9, Albert Lea 10, 11, Fairmont 12, Blue Earth City 13, Algona 14, 15, Clarion 16, Ft. Dodge 17, Storm Lake 18, Sioux Falls, S. D., 25-27.
BLACK PATTI'S TROUBADOURS (Voelkel and Nolan, mgrs.): New York city May 8-13.
BOSTONIANS: Ogden, Utah, May 9, Salt Lake City 10-13, Denver, Col., 15-20, Topeka, Kan., 22, St. Joseph, Mo., 23, Lincoln, Neb., 24, Sioux City, Ia., 25, 26, Des Moines 27.
BOSTON LYRIC OPERA (Colonel Wm. A. Thompson, mgr.): Rockford, Ill., May 8-13, Duluth, Minn., 15-20, W. Superior, Wis., 22-24.
CASTLE SQUARE OPERA: Chicago, Ill., April 3—indefinite.
DANIELS, FRANK: Geneva, N. Y., May 9, Auburn 10, Ithaca 11, Binghamton 12, Syracuse 13, Utica 15, Watertown 16, Ogdensburg 17, Ottawa, Can., 18-20, Montreal 22-24, Plattsburg, N. Y., 25, Glens Falls 26, Cohoes 27.
DESHON OPERA: Crawfordville, Ind., May 8-13.
ERMINIE: New York city May 15—indefinite.
HOPPER, DE WOLF: New York city May 4—indefinite.
JAXON OPERA: Brooklyn, N. Y., April 3-May 20, Pittsburgh, Pa., 22-27.
MOTHER GOOSE: New York city May 1—indefinite.
NIELSEN, ALICE: Cincinnati, O., May 1-6, Chicago, Ill., 8—indefinite.
PRINCE PRO TEM: Boston, Mass., May 8—indefinite.
ROBINSON COMIC OPERA: Holyoke, Mass., May 8-13.
SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.
THE HIGHWAYMAN: Ottawa, Can., May 12, 13.
WAITE OPERA: Columbus, O., May 1-13.
WILSON OPERA: Portland, Me., May 1-13, Albany, N. Y., 15-June 10.
WILSON, FRANCIS (Ariel Barney, mgr.): Philadelphia, Pa., May 8-13.

VARIETY.

BIG SENSATION: Washington, D. C., May 8-13.
BLACK 400 CAKE WALKERS: Denton, Kan., May 9, Blue Rapids 10, Garfield 11, Fortoria 12, Westmoreland 13, Blaine 15, Onaga 16, Havensville 17, Holton 18.
BOHEMIAN BULESQUERS: Providence, R. I., May 8-13.
BROADWAY BULESQUERS: Washington, D. C., May 15-20.
CITY CLUB: New York city May 8-13, Boston, Mass., 15-27.
CITY SPORTS (Phil Sheridan): Paterson, N. J., May 8-13, Brooklyn, N. Y., 15-20.
COUNTDOWN 400: Chicago, Ill., May 8-13.
GAY MASQUERADES (Gus Hill, mgr.): New York city May 8-13, Boston, Mass., 15-20, New York city 22-27.
GAY MORNING GLORIES: Philadelphia, Pa., May 8-13.
GRAHAM GENUINE SOUTHERN SPECIALTY: New York city May 8-13.
HIGH ROLLERS: Brooklyn, N. Y., May 8-13.
HOPKINS' TRANS-OCEANIC: St. Louis, Mo., May 8-13.
LONDON BELLES: Baltimore, Md., May 8-13, Philadelphia, Pa., 15-20.
LONDON GAIETY GIRLS (John A. Flynn, mgr.): Providence, R. I., May 8-13.
MAJESTIC BULESQUERS: Brooklyn, N. Y., May 8-13, Providence, R. I., 15-20.
MERRY WIDOWS: Easton, Pa., May 8-10.
MONTE CARLO GIRLS: Newark, N. J., May 8-13.
MOULIN ROUGE: New Haven, Conn., May 8-10, Providence, R. I., 15-20.
NIGHT OWLS: St. Louis, Mo., May 8-13.
POUSSE CAFE: Brooklyn, N. Y., May 8-13.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., May 1-13, New York city 15-20.
ROBER-CRANE: Cleveland, O., May 8-13.
ROYAL BULESQUERS: Cleveland, O., May 8-13.
TANMANS, TIGERS (Gus Hill, mgr.): Philadelphia, Pa., May 8-13, Baltimore, Md., 15-20, Philadelphia, Pa., 22-27.
VANITY FAIR: Brooklyn, N. Y., May 8-13, Newark, N. J., 15-20, Harlem, N. Y., 22-27.
WILLIAMS AND WALKER (Sam L. Tuck, mgr.): Washington, D. C., May 8-13.

MINSTRELS.

HAVELLYN'S: Crookston, Minn., May 18.
H. HENRY'S: La Salle, Ill., May 9, Ottawa 10.
JOHN W. VOGEL (Mastodon Minstrels): Escanaba, Mich., May 9, Manistique 10, St. Ignace 11, Petoskey 12, Traverse City 13, Manistee 15.
KALBFIELD'S: Barboursville, Ky., May 9, E. Bernstadt 10, Livingston 11, Berea 12.

The Missouri Girl

Has Sadie and Fred Raymond in the cast.

FAT FOLKS REDUCED 15 POUNDS A MONTH.
No Starving—No Weakness. Sample Box, etc., 4c.
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PRIMROSE AND DOCKSTADER: Winnipeg, Man., May 8-9, Fargo, N. Dak., 11, W. Superior, Wis., 12.
WEST, WM. H. (D. S. Vernon, gen'l mgr.): Lynn, Mass., May 9, Portsmouth, N. H., 10, Concord 11, Manchester 12, Nashua 13, Chicago, Ill., 14-27.

CIRCUSES.

BARNUM AND BAILEY: Sheffield, Eng., May 8-11, Derby 12, Burton 13, Manchester 15-27.
BUFFALO BILL'S WILD WEST: Dayton, O., May 10, Springfield 11, Pittsburgh, Pa., 15.
CAMPBELL BROS.: Loop City, Neb., May 9, Ord 10, St. Paul 11, Kearney 12, Lexington 13, Cozad 15, Gothenburg 16, N. Platte 17.
FOREPAUGH-SELLS BROS.: Philadelphia, Pa., May 8-13, Kingston, N. Y., 24.
GENTRY'S DOG AND PONY SHOW: Louisville, Ky., May 8-13.
GOODRICH AND McLAUGHLIN: Winsted, Conn., May 9.
LA PEARL'S: Irwin, Pa., May 9, Jeannette 10, Blairsville 12.
LEWIS BROS.: Joplin, Mo., May 9, Gravitte, Ark., 10, Ft. Smith 11, Mena 12.
MAIN, WALTER L.: Blairville, Pa., May 9, E. Liberty 20, Sewickley 11, E. Liverpool, O., 12, Salem 13, Canton 15, Akron 16, Zanesville 17, Erie, Pa., 18.
RINGLING BROS.: St. Louis, Mo., May 8-13.
ROBINSON'S: Gallipolis, O., May 9, Wilsonville 10, Akron 11, Wellston 12, Marietta 13, Cambridge 15, Zanesville 16, Coshocton 17, Urickville 18, Steubenville 19, Belleaire 20.
WALLACE SHOWS: Wheeling, W. Va., May 9.
WELCH BROS.: Reading, Pa., May 8-13.

MISCELLANEOUS.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Fulton, Ky., May 11, Jackson, Miss., 12, McComb 13, New Orleans, La., 14-Sept. 3.
CANADIAN JUBILEE SINGERS: Dubuque, Ia., May 9, Manchester 10, Independence 11, Waterloo 12-14.
CARPENTER, PROFESSOR: Lowell, Mass., May 8-13.
CARRINGTON CONCERT: Avoca, Ia., May 10, 11, Atlantic 12, 13, Audubon 15, 16, Carroll 17, 18, Omaha, Neb., 18, 20.
COYLE'S MUSEUM: Charleston, S. C., May 8-13.
GODFREY BRITISH BAND (Charles A. E. Harris, mgr.): Lafayette, Ind., May 9, Wabash 10, Chicago, Ill., 11.
LOUISE BUEHANY CONCERT: Pipestone, S. Dak., May 9, Marshall 10, Watertown 11, Brookings 12, Huron 13, Pierre 15, Miller 16, Redfield 17.
PERKINS, ELI: Aurora, Ore., May 9, Newbury 10, New Whatcom, Wash., 12, Marysville 16.
SANTANELLI (E. G. Stone, mgr.): Washington, D. C.—indefinite.
SEVINGALTA (Hypnotist: H. J. Sinclair, bus. mgr.): Reading, Pa., May 10-13.
SOTSA'S BAND: Gardner, Mass., May 9, Holyoke 10, Bellows Falls, Vt., 11, Fitchburg, Mass., 12, Worcester 13, Boston 14, Fall River 15, Salem 16, Northampton 17, Haverhill 18, Manchester, N. H., 19, Lawrence, Mass., 20, Boston 21, Lewiston, Me., 22, Portland 23, St. Johnsbury, Vt., 24, Montreal, Can., 25, Ottawa 26, Oswego, N. Y., 27, Syracuse 28, Utica 29, Troy 30, Albany 31, Newburgh June 1, Manhattan Beach 17-Sept. 4.
TREAT, PROFESSOR: Montgomery, N. Y., May 8, 9, Walden 10, 11.

ARENA.

DAYTON, O. J. H. La Pearl's Circus to light business. The talent is quite limited and novelties are lacking. The menagerie was augmented here by the birth of three lionesses.

STAUNTON, VA. Gentry's Dog and Pony Show April 28; large crowds; excellent performances.

OWENSBORO, KY. Harris' Nickel Plate Circus 3; performances and business good. Gentry's Dog and Pony Show 6.

CARSON CITY, NEB. The Norris Brothers' Dog and Pony Show April 25 to big business.

CHARLESTON, W. VA. Professor Gentry's Dog and Pony Circus gave satisfaction to crowded tents 1, 2.

COLUMBIA, PA. Welsh Brothers' Circus April 28, 29; crowded tents; general satisfaction.

YOUNGSTOWN, O. Walter L. Main's Circus gave its initial performance of the season here 1 to full tents. The show is better than ever.

KANSAS CITY, MO. Gentry's Dog and Pony Show delighted large crowds 1-4.

LOUISVILLE, KY. Buffalo Bill's Wild West Show gave two performances 3 to immense audiences. Professor Gentry's Dog and Pony Show 8-13.

McKEESPORT, PA. Walter L. Main's Circus turned people away 3.

PORTSMOUTH, O. Kilgore and Barber Brothers' Circus April 27-29; large attendance. John Robinson Circus 1; attendance good. Gentry's Dog and Pony Show 5, 6.

RENO, NEV. Norris Brothers' Dog and Pony Show April 26; big attendance; good performances.

NOTES.

J. W. Shipman's Uncle Tom's Cabin company, under canvas, will inaugurate its summer season May 11 at Syracuse, N. Y. The company numbers sixty people and nearly fifty head of livestock are carried. J. C. Banks, the general superintendent, has arrived at Winter quarters and is busy with Mr. Shipman completing details. F. H. Stowell, contracting agent, reports a bright outlook. The street parade will be "a glittering, dazzling mass of splendor," to quote the press agent. Mr. Shipman is maturing plans for next season, when he will use a special train of three cars.

Campbell Brothers' Circus opened its season at Fairbury, Neb., April 29 to packed tents. The features of the show are Belle Julian, somersault equestrienne; Fred Welcome, equilibrist; Pearl Forepaugh, aerial performer; Professor Wallace, aeronaut, and Professor Nudge's troupe of performing elephants. Every act ran smoothly and entire satisfaction was expressed by the audience.

Leon Victor, this season advance agent of The Stowaway, has accepted a summer appointment on the press staff of Forepaugh and Sells Brothers' Circus.

MRS. PALMER WINS.

Mrs. A. M. Palmer, who has been President of the Professional Woman's League for six years, was re-elected in that office yesterday, defeating her opponent, Mrs. Edwin Knowles, by a large majority.

The election took place at Lyric Hall, the League's club house having been deemed too small for the purpose. Balloting began at 11 o'clock and it was 7 before the results were announced.

In addition to the President, ten Vice-Presidents, Chairman, and members of the Executive Committee, Secretaries, Treasurer, and Auditor were voted for. There were three tickets in the field, two of them headed by Mrs. Knowles. The contest was a spirited one, and both Palmerites and anti-Palmerites did much electioneering all day.

Besides Mrs. Palmer the successful candidates were: Vice-Presidents: "Aunt" Louisa Eldridge, Alice Maddock, Jennie June Croley, Maud Banks, Mrs. Barney Williams, Jessie Bartlett Davis, Julia Arthur, Kate Claxton, Esther Herrmann, and Madame Janaschek. Executive Committee: Chairman, Mrs. E. L. Fernandez; first member, Emma Sheridan Frye; fifth member, Ida Faubel; sixth member, Mrs. Sol Smith; seventh member, Mrs. Robert B. Mantell; eighth member, Belle Gray Taylor. Corresponding Secretary, Mary T. Stone; Recording Secretary, Mrs. M. H. Bancker; Assistant Secretary, Luduski Young; Treasurer, Agnes Arden; Auditor, Kate Osterle Stewart.

All three tickets are represented in the list. The chairmen of the various committees were also to have been voted for, but at a late hour the meeting was adjourned until Friday morning at 11 o'clock, when the election of these remaining officers will take place.

It is said that Mrs. Palmer received 218 votes and Mrs. Knowles 78, giving Mrs. Palmer a majority of 140.

THE NEW THEATRE AT MOBILE.

The old playhouse at Mobile, Ala., is now being demolished. Jacob Pollock, one of Mobile's leading citizens, bought the property last Fall, and since then has been in consultation with Sully and Stone, theatrical architects, and in place of the old theatre Mobile will have one fully in keeping with her progress and development. The plan is to utilize the ground covered by the old building and the one adjoined, known as the Campbell House. The main portion of the present theatre is to be reconstructed into a modern office building. The theatre proper will be isolated from the other buildings and surrounded on all sides by a court. The main entrance will be on Royal Street. The house will have a seating capacity of 1,500. The stage will be complete in every particular, and the theatre will be steam heated and lighted by electricity.

WALDMANN'S THEATRE LEASED.

For some weeks there have been conflicting rumors going the rounds in regard to the future management of Waldmann's New Theatre, Newark, N. J. The matter is at last settled by the statement of Fred and Louis Waldmann that they have leased the theatre to Harry M. Hyams, of Jersey City, who will take charge of it on June 1. The Waldmanns hold an interest of about \$37,000 in the property, the rest being owned by Abner Kalisch. Mr. Hyams, who was formerly connected with the Jersey City Academy of Music, will make improvements in the interior of the house, and it is said that he will have a Summer garden constructed on the roof. Under the new management only first-class attractions will be booked.

ACTORS' ORDER OF FRIENDSHIP.

There was a largely attended meeting of Edwin Forrest Lodge, Actors' Order of Friendship, on Sunday last. President Milton Lohies occupied the chair for the first time since January last, when he started on his California and Western tour. Three applications for membership were received and referred to committees. At the next regular meeting, May 21, the annual election of officers will occur. A number of valuable pictures and curios were presented to the lodge, among them being thirty-eight engravings of representative old-time American actors, given by Adolph Bernard; a collection of programmes dating back sixty years, from Charles Plunket, and a collection of signed photographs of famous players of a past generation, from J. J. Spies.

MURRAY AND MURPHY TO REUNITE.

The Lykens-McGarvie Co. have made arrangements to send out Thomas E. Murray and Mark Murphy next season in a new version of The Irish Visitors. Murray and Murphy coined money with this play under J. M. Hill's management, and up to the time of their separation were one of the most popular Irish teams on the stage. Murray has been doing very well in England, and Murphy has been employed here in vaudeville and farce-comedy. Their many friends and admirers will be delighted to hear that they have again joined hands.

THE WILL OF ANTONIO TERRY.

The will of the late Antonio Terry was filed for probate in this city last Friday. To Mr. Terry's estate, believed to be worth \$20,000,000, the heirs-at-law are his widow, Sibyl Sanderson, and Natividad Marie Mercedes Terry, his daughter by his first wife. To the daughter is left the entire estate, an interest of one-half of its value being created for the widow during her life. The widow must dispose of no part of the property except for reinvestment, and she will forfeit all interest in the estate if she marries again.

FOR THE OTHER HEMISPHERE.

The Spring exodus to Europe took away many prominent people last week. Herr Sonnenhal sailed on Tuesday and was followed on Wednesday by Daniel Frohman, Frank Worthing, Fred Peel, A. W. Dinwallow, Ted D. Marks, Annie Russell, Ida Conquest, Edna Wallace Hopper, and The Sign of the Cross company. On Saturday, Madame Galski, Marcella Sembrich, and C. L. Graff, late business-manager of the Ellis Opera company, sailed.

THE ELKS' CONCLAVE.

The annual convocation of the Benevolent and Protective Order of Elks will be held at St. Louis, in June, beginning on the 20th and lasting until the 25th. It is expected that at least 25,000 members of the order will attend, and preparations are now making in St. Louis to give the visitors a week of unadulterated bliss.

TROUBLE OVER SIS HOPKINS.

Bessie Challenger, who played the character of Sis Hopkins in By the Sad Sea Waves last week at the Manhattan Theatre, and Thomas W. Ryley, one of the managers of the company, were held in \$500 bonds each by Commissioner Shields, on Saturday last, on a charge of violating the copyright law. The complainant was Rose Melville, who is doing her Sis Hopkins specialty at Keith's.

In her complaint Miss Melville alleges that the defendants, together with James W. Dunne, Mr. Ryley's partner, have performed portions of a sketch, called What Next? a dramatic composition, written, owned, and copyrighted by Rose Melville, in January, 1898.

What Next? is the Sis Hopkins specialty which Miss Melville introduced in By the Sad Sea Waves last Fall, when she joined the company in the West. She left the company a few weeks ago in order to go into vaudeville, and Miss Challenger was put in to take her place.

A preliminary argument was held yesterday concerning the bail. The defendants were given until to-day (Tuesday) to secure real-estate bail. When that has been settled, a day will be appointed for the hearing. Howe and Hummel are counsel for Miss Melville.

ARBORICULTURE AT THE BROADWAY.

In the second and third act setting for Jacob Litt's production of Shenandoah at the Broadway Theatre several real trees are used. These trees—small white birches—had been cut down long before they were purchased, and to all appearance were dead. But lo! no sooner had they been put in place than the progressive atmosphere that characterizes all of Mr. Litt's enterprises apparently permeated them, for they began to sprout, and they are now covered with green buds. Stage-manager R. A. Roberts, seeing an opportunity for increasing the realism of the production, immediately had the trees bedded in earth, and is cultivating them. He hopes that before the run of Shenandoah ends they will be in full leaf.

CAST OF THE CLUB BABY.

Rehearsals for The Club Baby, that Jacob Litt will produce at McVicker's Theatre, Chicago, on May 28, will begin at the Broadway Theatre to-day, under the direction of R. A. Roberts. The cast will include Max Figman, Harry Brown, W. A. Pascoe, Percy Brooke, Clayton E. White, R. A. Roberts, Alexis Law-Gisiko, George Honey, Eugene Sanger, Douglas J. Wood, William P. Sprague, Sam Michaelson, M. S. Cope, Percy Haswell, Hope Ross, Isabelle Urquhart, Mary Dupont, and Ada Craven. The comedy probably will be seen in New York early next season.

PAUR AT BRIGHTON BEACH.

Emil Paur's orchestra will furnish the music at Brighton Beach next Summer. The concerts will be given under the direction of the Brooklyn Institute of Arts and Sciences. It is said that the concerts will cost \$3,200 a week. The season will open on Decoration Day, and will last fifteen weeks. Arthur Claassen will assist Mr. Paur.

DIXEY IN ADONIS AGAIN.

Henry E. Dixey and Adonis will open at the Bijou this (Tuesday) evening. Yesterday the house was given up to rehearsal. The revival will present Mr. Dixey in his greatest success, will again employ Amelia Summerville and a fine company, and the uncounted friends of the noted comedian wish that it may repeat its original success.

IN SUMMER PLACES.

Margaret Marshall closed her engagement at the Alcazar Theatre, San Francisco, April 23, and is enjoying a vacation at her cottage at Avalon, Catalina Island, on the coast of Southern California.

Edward Powers will leave for Saranac Lake to-morrow, to remain there for the Summer.

Adele Block will spend the Summer at the Atlantic resorts. Louise Aigen will summer on Mount Katahdin, Me.

John Daly Murphy will spend his vacation in Maine.

Mr. and Mrs. E. H. Sothern (Virginia Harned) will spend the Summer at their Long Island cottage.

Mr. and Mrs. Jacob Litt and son will summer in the Catskills.

Sidney Booth will enjoy the Summer vacation with his mother, Mrs. Agnes Booth Schoeffel, at her cottage, Manchester-by-the-Sea, Mass.

James Burns, of Sol. Smith Russell's company, is at his home in St. Louis for the Summer.

Raymond Gilbert closed with Fabio Romani at Toledo, Ohio, May 6, and will spend the Summer at his home, Wallingford, Conn.

Edith Yerrington, who is playing the role of Annie Hopkins in The Old Homestead, will sail for Europe shortly to spend the Summer. With The Bostonians Miss Yerrington won laurels as an operatic soubrette, and her change to dramatic work is only temporary. She has been very successful in the new line, but will doubtless return next season to the opera stage.

Percy Plunkett may take a bicycle trip through England in June.

Della Pringle has added Faust to her repertoire for next season. She will also play Camille, Miss Pringle and her husband, G. F. Adams, are at their home, "The Maples," at Knoxville, Iowa, for the Summer.

Harry Corson Clarke has laid plans for a Summer pleasure trip along the Atlantic coast, to begin immediately after the close of the Frawley stock season in Washington. Mr. and Mrs. Clarke will visit all the principal watering places and expect to conclude their tour with a month's stay at Newport.

News from Mr. Clemens, Mich., as reported by W. E. Horton:

Professional arrivals during the past week have been J. G. Pendleton, De Witt Cooke, Al. H. Wilson, Fannie Bloodgood, Bessie Van Dorn, and James B. Delcher.

The Monroe Casino will open for the Summer season on May 15, with a vaudeville show.

The Boston Ideal, supporting Sadie Farlev, played here May 1-3, presenting Article 47, A Noble Outcast, and For a Million, to poor business.

NEWS OF THE P. W. L. GUARDSMEN.

There were several more unavoidable changes in the cast of the Professional Woman's League's production of The Three Guardsmen for their benefit at the Broadway Theatre. As a result Mary Hampton instead of Judith Berolde will be the Anne of Austria. Sarah McVicker will take the place of Mathilde Cotterly as Bonacieux, and Jeannie Winston will have the role of Porthos, for which Ann Warrington was cast. The date of the benefit has been postponed from May 11 to May 18, to allow more time for rehearsals. These are now proceeding at Lyric Hall, under the direction of William Redmond. Paul Gilmore, who is now starring in the same version of the play, has also given valuable aid.

ACCIDENT TO HILLIARD.

A dispatch from Chicago states that during the prize-fight scene in Sporting Life, at McVicker's Theatre, on Saturday night, Robert Hilliard broke a bone in one of his hands. Physicians in the audience attended Mr. Hilliard, who went to his hotel, his understudy taking his place in the play.

SOULIER'S NEW ENTERPRISES.

H. P. Soulier, the enterprising proprietor of the Lyric Theatre, Hoboken, N. J., will next year have the management of two plays as well as the theatres. He has purchased the entire rights of Hal Reid's Knobs o' Tennessee, as well as Old Hickory, by the same author.

ENGAGEMENTS.

Carl Vernon, with Irene Taylor, under management of A. V. Forman.

Cecil J. Lionel, for heavies, and Master Clyde Long for child roles, with Ben S. Mears.

Grace Reals, for leading roles with Daniel Frohman.

John T. Sullivan, for Ma Cousine.

Louise Thorndyke Boucicault, for Ma Cousine.

Dan Daly, Edward Tyler, and Marie Dressler, for the new Summer production to follow Erminie at the Casino.

Grace George, for Ben Hur, to play Esther.

Joseph Tressi, as musical director for the Grau opera Summer season, at Pleasure Bay, N. J.

Margaret Gordon, for On and Off.

The following have been engaged for the Stoessel Opera Company, which will open its season with a four weeks' engagement at the Olympic Theatre, Providence, on May 29: Leontine Harger, Margaret Ashton, Lee Hoob-Martin, Burnice Childs, Florence Morse, Nellie Lytton, Charlotte Coate, Madeline Noel, Beth Marr, Mamie Gildea, Lottie Niblach, George Francis Beard, Adolphe Mayer, Nat B. Cantor, Ed Van Vechten, Charles N. Granville, George Frohoff, Thomas De Vassy, Boris Shapiro, Charles H. Kendall, Charles Phillips, Alfred J. Kuttner, musical director; Nat B. Cantor, stage-manager; A. A. Duchemin, business-manager; M. Boom, treasurer.

Thomas Q. Seabrooke, for the Casino revival of Erminie, to play Ravennes.

H. J. Sinclair, as business-manager for Sevensala, The Hypnotist, for Summer season.

Mazie King, as a feature in Two Jolly Rovers, next season.

George Sidney, for Ward and Vokes' new production in Chicago this Summer, to play his Hebrew character.

For the Talbott Dramatic company next season: Greenville Talbott, Harold Holmes, A. L. Fanshawe, James J. Bates, Al. Berger, Thomas Blair, E. J. Moore, McH. Elliott, Jack Mahoney, Anna L. Bates, Blanche Kruse, Grace Snedaker, and Flora Nelson.

William Sampson, with W. H. Crane, for next season.

Dave E. Fisher, violinist of the Grau Opera company, re-engaged for the Summer and also for next season.

Mrs. Harry Bloodgood, to originate a part and introduce an original specialty in H. A. Du Souchet's musical farce-comedy, An Easy Mark, next season.

Emily Stowe, for What Happened to Jones, next season.

Jeffreys Lewis, for the lead in The Opium Queen.

W. F. Walcott and Will H. Vedder, with A Soldier of the Empire, for next season.

CUES.

Adele Barker, who has been with Della Fox this season, has been engaged by Fleming and Nichols, for Rose Melville's Sis Hopkins, A Wise Child company, which will tour the principal cities next season.

Cissie Loftus will head the bill at Keith's Union Square next week.

Laura Alberta was awarded a judgment by default against Robert Cummings for \$2,719.20 in the Supreme Court, this city, last Friday, May 5.

Blanche Bates will join the Frawley company on May 28.

Madame Emma Nevada will arrive from Europe this week.

Lydia Thompson's farewell benefit, given at the Lyceum Theatre, London, last week, was a prodigious success.

A. W. Dingwall, Jacob Litt's general manager, and Fred Pell, also of Mr. Litt's forces, sailed for Europe last Wednesday on the St. Louis, to be gone until July.

Manager Charles E. Evans, of the Herald Square Theatre, was held a prisoner in the stables of the Electric Vehicle Company for half an hour last Wednesday for refusing to pay what he considered an extortionate cab fare. A policeman was called to arrest Mr. Evans, but declined to do so. Mr. Evans has begun suit against the company for \$10,000 damages.

Emma Field is rapidly recovering from her recent attack of pneumonia.

While playing in Under the Dome, at St. Louis, on March 14, Wilbur M. Roe was kicked in the leg. Blood poisoning developed and Mr. Roe, obliged to abandon rehearsals begun for A Royal Prisoner, went to a hospital. He is now recovering, and is visiting in Chicago.

GOSSIP.



Jean Chamblin made her debut only a few years ago. Since then she has filled several important positions. She was leading woman with Harry Corson Clarke's stock company in Denver, where she played all the principal parts to the utmost satisfaction of her manager and to the delight of the public. Later she joined William Gillette's Secret Service company, understudying the parts of Edith, Mrs. Varney, and Caroline Mitford, and playing the part of Miss Kittridge. Generally the critics do not pay much attention to the artists playing small parts, yet in Chicago, St. Louis, and Boston nearly all of the criticisms spoke of Miss Chamblin's work with hearty praise. They all agreed in saying that her acting is devoid of artificiality, and that she always sounds the true note. Her work is original and denotes, besides a great deal of temperament, the quality of thoughtfulness, which is rather rare nowadays.

Harry Macdonough made his first appearance in An Arabian Girl at the Herald Square Theatre last evening.

Walter E. Perkins returned to town yesterday, having closed his successful season in My Friend from India.

Delcher and Hennessy, who so successfully managed Hogan's Alley during the past season, have secured, through J. J. Rosenthal, the Western rights to Brown's in Town. Their route includes all the principal cities. A company of recognized ability is being engaged.

W. S. Harkins will open his Summer Canadian tour at St. Johns, N. B., on May 20.

The Police Commissioners revoked last week a license granted to Robert G. Freeman for the Third Avenue Theatre. A. H. Sheldon, the present lessee of the theatre, had protested that Mr. Freeman was no longer interested in it.

The strikingly ingenious combination picture of Sidney Toler, on the first page of THE MIRROR last week, was made by Robert E. Westcott, photographer, of Lowell, Mass.

Charles B. Mathis and Nellie M. St. Clair, both members of the Blondell and Fennessey company, were married at Sheboygan, Wis., April 29.

Thomas Q. Seabrooke was discharged in bankruptcy in this city last week.

The Irving Place Theatre company played last Thursday, Friday, and Saturday at the Metropolitan Theatre in Im Weissen Rössl and Das Erbe.

J. McKnight, a super in Shenandoah at the Broadway Theatre, was knocked down by one of the horses during last Thursday's performance, being badly cut and bruised. He was removed to Roosevelt Hospital.

Ellen Vockey Seifert has recovered from her recent illness, and will visit her aged mother in Washington.

Belle Clifton is still seriously ill at Middletown, N. Y. Mrs. M. L. Lyon expresses sincere gratitude for the assistance granted to Miss Clifton by the Actors' Fund.

C. F. Clopton, manager of Too Much Money, and Cecil Belle Wales, professionally known as one of the Jefferson Sisters, a member of the same company, were married at St. Paul, Minn., May 1.

The betrothal of Dora Valeska Becker and Charles Grant Schaffer, of Lake Charles, La., has been announced.

Alfred Klein, who recently severed his connection with De Wolf Hopper, made arrangements to appear at Proctor's Twenty-third Street Theatre, but has canceled the engagement, owing to debility and the need of rest. Accompanied by his brother, Charles Klein, he will sail for Europe on June 3, and remain abroad until August, seeking recuperation.

The differences between Francis Wilson and the firm of Woodward and Voyer, of Albany, arising from an alleged failure of P. J. Shen, of Springfield, Mass., to pay his guarantees to Woodward and Voyer, who had in turn guaranteed Francis Wilson, was settled last week. A satisfaction of the judgment of \$1,200, which was obtained by Mr. Wilson against Woodward and Voyer, was recorded. Woodward and Voyer have now entered suit against P. J. Shen and company, of Springfield, for recovery.

A son was born to Mr. and Mrs. Edwin Ferry, at Oskaloosa, Iowa, on May 2.

W. S. Butterfield has opened the Manhattan Dramatic Exchange, at 1358 Broadway. After May 15 he will issue weekly to managers a card listing the theatres he represents.

So successful was the recent revival of Too Much Johnson at the Brooklyn Grand Opera House, by a company headed by Wright Huntington and Joseph Brennan, that bookings were made for the Brooklyn Gayety and Columbus, this city. Mr. Huntington's hit in William Gillette's original role has been most emphatic, and two managers have offered to star him next season.

Colonel T. Alliston Brown is engaging the company to present The Opium Queen next season.

THE CALIFORNIA THEATRE San Francisco, Cal.

Is now being entirely remodeled at an actual cost of Twenty Thousand Dollars, and when completed will be the handsomest, the most complete, and the best appointed theatre West of New York City. It will be brand new from front to rear, and from top to bottom. It will have all the new, modern improvements, including

- A complete new stage,
- Two new curtains,
- Complete new scenery,
- A new switchboard and new electric light system,
- New carpets,
- New draperies,
- New fixtures,
- New and well equipped dressing rooms,
- New iron grill work rain shed,
- New changeable electric signs,
- And will be refrescoed and refurnished throughout.

Ready for occupancy not later than August 1, 1899.

WANTED—An attraction to open the house, on or about August 15th.

ON A CERTAINTY ONLY.

FARCE, COMEDY, BURLESQUE, MINSTRELSY, AND FIRST-CLASS VAUDEVILLE.

Opens Sunday nights and closes Saturday nights. Two matinees—Thursday and Saturday. Prices, from 15c. to 75c. And it will be the house that gets the money. Now booking for the Seasons of 1899, 1900 and 1901.

Address S. H. FRIEDLANDER, California Theatre, San Francisco, California.

MODJESKA AS MARIE ANTOINETTE.

John C. Fisher, who has successfully exploited Madame Modjeska the past season, has reason to congratulate himself on the outcome of his venture. During the tour of thirty-two weeks which was brought to a close last Saturday Madame Modjeska maintained almost an exclusively Shakespearean repertoire, and it is said that the gross receipts were not far short of a quarter of a million dollars. Mary Stuart was the only non-Shakespearean play used. The feature of the tour was Shakespeare's Antony and Cleopatra, which Modjeska is the first to revive in nearly fifteen years. It may be seen during her engagement at the Fifth Avenue Theatre next season.

Next season Modjeska will again be under Mr. Fisher's management. The supporting company will be materially strengthened. It will be headed by John E. Keller, who will be featured. He will sail for England next week, where he purposes having designs made for his costumes, and to study historical precedents in connection with the several parts he is to play.

The repertoire will include Macbeth, Much Ado About Nothing, Marie Stuart, Antony and Cleopatra, and a new play, now being written by Clinton Stewart, on the subject of Marie Antoinette. While some of the scenes and characters in Marie Antoinette will probably suggest the Italian play used by Ristori, efforts will be made to avoid the gloom which was characteristic of that version. The play will deal with the vital incidents in the career of the unfortunate Queen of France, from her earlier life at Little Trianon to her cell in the prison of the Conciergerie. The author's aim has been to present Marie Antoinette as she has been justified by the most reliable historians of Louis the sixteenth's reign, aided by many contemporary documents which have been verified by those who have made this famous victim of the French revolution a study. The characters involved range from Lafayette on the one hand to Mirabeau on the other, and the period covers sixteen years, from 1777 to 1793. Marie Antoinette is shown alike in the days of her gaiety and in those of her sorrows and persecutions, and every historical detail that can be used effectively is employed to set the character in dramatic relief. The scenery for Marie Antoinette will be painted and built in Mr. Fisher's own theatre in San Diego, Cal., by Thomas Moses. New productions no less complete will be made for the other plays of the repertoire. The company will assemble in San Diego in the Fall for rehearsal, and the season will commence there. The tour will embrace all the principal cities, including a rather long engagement in this city at the Fifth Avenue. Mr. Fisher's advent into tour management is of more or less importance. He has in the past undertaken some big commercial enterprises in California, and worked them to a successful issue, and he has demonstrated the wisdom of applying the same broad lines to theatrical management.

OTHER PEOPLE'S MONEY.

Probably one of the most successful of rising young stars on the road the past season has been Hennessy Leroy in his comedy, Other People's Money. Mr. Leroy has established himself as a popular comedian. The press has been liberal to him and his return engagements have been notably successful. Mr. Leroy, knowing the hard work a star is compelled to go through to attain success, has moved along slowly and patiently, and is now reaping the benefits of his painstaking persistence. H. H. Forsman has been directing Mr. Leroy's tour this year. Mr. Forsman has been connected with the business for the last fourteen years and has kept himself quietly in the background, awaiting his opportunity. Being a keen observer, he secured Mr. Leroy, and by carefully selecting his company and by unique advertising has managed to make a fine profit with Other People's Money. The company is still on tour and will close in Allentown, Pa., May 16. Mr. Forsman arrived in the city last week and is now arranging his bookings for next season.

MINSTRELS' SUCCESSFUL SEASON.

The William H. West Big Minstrel Jubilee will close its present season at McVicker's Theatre, Chicago, on May 27. The tour just ended, which has embraced all territory from the Atlantic to the Pacific, and from the Gulf to the Great Lakes, has, without question, been both artistically and financially successful, proving that Mr. West has pursued the correct course in securing the best talent obtainable without regard to expense. For the coming season Mr. West has determined to eclipse all his previous efforts, and, being desirous of perpetuating the name of William H. West's Big Minstrel Jubilee, has decided to give his patrons the best minstrel performance that he can devise. His agents in Europe have been instructed to search only for novelties that have not been seen in the United States. D. S. Vernon, Mr. West's general manager, who so ably piloted the company during this most prosperous season, has been re-engaged as general manager for a term of five years, and has established permanent headquarters in New York.

THE NEW CALIFORNIA THEATRE.

Manager S. H. Friedlander, of San Francisco, will soon re-embark in the theatrical business, having secured a ten years' lease of the California Theatre, which the owners will improve and make one of the handsomest and best equipped houses west of New York city. The entire theatre will be remodeled and elegantly furnished. There will be a new stage, two new curtains, entire new scenery, new carpets, draperies, fixtures, opera chairs, dressing rooms, and a new improved system of electric lighting. The owners have signified their willingness to expend as much as \$20,000 in improvements. The house will not come in conflict with any other theatre in San Francisco, as popular prices will range from 15 to 75 cents, and farce-comedy, burlesque, minstrelsy, and first-class vaudeville attractions will be booked. The new house will be ready by Aug. 1, and Mr. Friedlander wants an opening attraction on a guarantee for the middle of August. Manager Friedlander expects to be East within a month to book for the coming season.

THE WITMARK MUSIC LIBRARY.

The music library of M. Witmark and Sons, the music publishers, has supplied a long-felt want, and that managers appreciate its convenience is shown by the increasing business each week. Besides the complete list of standard comic operas always on hand, the booking department can supply at short notice first-class artists and chorus people. M. Witmark and Sons are the Eastern representatives of the Tivoli Opera House, San Francisco, and the sole renters of all of Victor

Herbert's available works. Managers of Summer opera companies and parks would do well to communicate with the above firm, whose headquarters are at 8 West Twenty-ninth Street, New York.

ARMSTRONG'S ELECTRIC BALLET.

P. C. Armstrong is the inventor of a system of illuminating ballets that requires no plates on the stage, nor any trailing wires to hamper the movements of the dancers. The effect is as brilliant as it is puzzling to the beholder. There is no source of light to be seen, yet seventy electric lamps glow on every dancer's costume. There are seven circuits running to each dress, controlled by a switchboard in the entrance, and the connections are made in such a way that the dancers can disconnect themselves from the battery without leaving the stage. Mr. Armstrong's device has been successfully used in The Evil Eye and in various productions at Koster and Bial's.

LINCOLN J. CARTER A THEATRE MANAGER.

The Criterion, the only theatre on the North Side in Chicago, will be under Lincoln J. Carter's management, commencing next season, he having leased it for a term of years. Extensive alterations have been planned, and will immediately be put into effect. The Criterion has one of the largest stages in that city. Popular prices will reign, and only the best attractions of this line will receive a hearing. The season will open Aug. 13 with Remember the Maine.

A CREDITABLE SHOWING.

The scenery for the Shakespeare plays recently revived in this city by the MacLean-Tyler-Hanford combination was built and painted by Mat Armbruster and Sons, whose studio is at 247, 249, 251 South Front Street, Columbus, O. This was the first notable display of scenery by these artists in New York, and it evoked many compliments.

MATTERS OF FACT.

The Michigan State Board of Health has recently issued a beautifully illustrated publication setting forth the picturesque charms of the Summer resorts of that State.

Senga is the name of a danseuse who is strong enough to dance a Pas Seul on her toes and carry two people poised on her shoulders. This, however, she will not do. In her act she introduces a "toe solo" in her stocking feet. Senga has been one year getting up the act at Professor Alvien's School. She is booked solid for nine weeks.

Edwards and Arno, whose sketch, Married a Year, pleased in Chicago recently, have immediately open time for vaudeville theatres. Applications should be made to Robert M. Edwards at room 1616, 100 Washington Street, Chicago.

The Odd Fellows' Opera House, Key West, Fla., has undergone alterations, and is now in first-class condition. Alfred Brost, who managed the house some seasons ago, is again manager, which fact promises liberal treatment to visiting attractions.

A large number of orchestra chairs, in good condition, are wanted for a Summer theatre, by George W. Sweeney, Hotel Livingston, Rochester, N. Y.

Hamilton Harris, author of The Maine Avenger, The River of Life, and a number of other well-known melodramas, has turned his attention to the staging of plays, dramatic instruction, and the coaching of amateurs. He may be found at the American Theatrical Exchange.

Thomas M. Reynolds invites offers for the Summer and next season, and may be addressed in care of the Actors' Fund of America.

Charles Fletcher, scenic artist, of 288 Grand Street, New York, is noted for good work. He has painted scenery for many first-class theatres and companies.

The officers of the American Navy are educated not only to acquit themselves nobly in war, but to be gentlemen in peace. They dress like gentlemen, as actors usually do; and like actors they find that one of the essentials that give a man a feeling that he is well dressed, as well as the appearance of it, is the "Boston Garter," which is popular with well-dressed men in every walk of life.

H. P. Soulier will prosecute any infringement of his rights in the plays Knobs o' Tennessee and Old Hickory, which he has purchased of the author, Hal Reid.

T. H. Winnett will continue to represent, in New York, the Lyceum Theatre Stock company of Brooklyn. He will engage the players and secure plays for next season.

The musical farce, Who is Who, closed its second successful season at Grand Rapids, Mich., April 22. For next season the piece will be rewritten, brought up to date, and reorganized with the strongest cast and vaudeville numbers it has ever had. New scenery and costumes will be provided, and it gives promise of being one of the strongest attractions of its class on the road.

Lucia Moore, of the Eugenia Blair company, closes her season shortly and will return to New York. She is desirous of securing an engagement for the Summer or next season. Miss Moore may be addressed care this office.

Edward Carl Hand, musical director with Joseph Greene company, closed a season of forty weeks at Ballston Spa, N. Y., May 6.

Hamilton Harris, the author of several dramas and well-known from his long experience as an actor, intends leasing on royalty a number of his best plays. This offers a good opportunity for managers of stock companies desiring new, up-to-date material. He proposes also opening a school of dramatic instruction, giving the students his special attention.

Marion Elmore, who recently closed a long season at the Imperial Theatre, St. Louis, is disengaged for next season. She has received the most flattering notice for her versatility, playing as she did almost every line of part, and making a decided success in each new role.

Robert M. Edwards and Gerald Arno made a pronounced hit in their vaudeville novelty at Hopkins' Theatre, Chicago, last Sunday. The sketch, Married a Year, is melodiously musical, and includes the latest popular songs, with dashes from operas.

Harry M. Blake, the English actor, who has received flattering notices for his performances in this country, will sail for London about the last of June. Mr. Blake will return to America

PROFESSIONAL CARDS.

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We were engaged with HUTH & CLIFFORD for their A High Born Lady Co., but as they do not star in above comedy next season we are at liberty to accept engagement with first-class Co.

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With Strong Specialty.

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LUCIA MOORE

A Lady of Quality Co. (Eugenia Blair.)

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FREDERICK V. BOWERS

OF HORWITZ AND BOWERS, writers of the beautiful song success, "BECAUSE,"

As "DICK" in the N. Y. Casino "Telephone Girl" Co.

The only new com'r in the cast was Frederick V. Bowers who made an emphatic hit as Estelle's devoted lover and who was rewarded by a hearty encore for his singing of "The Old Days."—*Philo. Item.*
Permanent Address W. WITMARK & SONS, 8 W. 20th St., New York City.

A CARD

Being owner of the three productions of OTHELLO, MERCHANT OF VENICE, and ROMEO AND JULIET, as produced at the Herald Square Theatre by the MACLEAN-TYLER HANFORD COMPANY, I wish to sell the same outright or entertain any propositions for the coming season.

AUGUSTUS MACLEAN, Shepherdstown, W. Va.



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STAGE DANCING.
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The Actors' Fund of America.

Eighteenth Annual Meeting.

NEW YORK CITY, May 4, 1899.

The Annual Meeting of the Actors' Fund of America will be held at Madison Square Theatre, on Tuesday, June 6, 1899, at 11 o'clock A. M., when the election for President, two Vice-Presidents, Secretary and Treasurer, to hold office for one year, eight Trustees to hold office for two years, and one Trustee for one year, to fill a vacancy caused by resignation, will take place and the reports of the past year's work submitted, etc.

All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 28th Street, New York City.

LOUIS ALDRICH, President.

EDWIN KNOWLES, Secretary.

WANTED.

1,000 Orchestra Chairs for a Summer Theatre, at once Perforated wood seats preferred. Managers wishing to dispose of second hand chairs in good repair should write at once to

GEORGE W. SWEENEY,

Hotel Livingston, Rochester, N. Y.

LAW NOTICE.

Robert Gibson, Jr., has removed his offices from the Knickerbocker Building, where he practiced theatrical law for several years, to 15 Wall Street. SWANN AND GIBSON, Telephone Calls 1830, 31 Cortlandt.

FURNISHED FLATS: 25th W. 43d St., 3 and 4 cozy rooms. Newly decorated and furnished for housekeeping. \$5 to \$12. Janitor.

MRS. BLYS, formerly 26 West 25th Street, has re-opened a Boarding House, 34 West 46th Street.

early in September and invites offers for next season. He may be addressed care this office.

Charles H. Jones, stage director for Southwell's Opera Company, in San Francisco, was praised for his work, especially for the production of El Capitán. Mr. Jones is negotiating with Mr. Rice for next season.

The Cordele (Ga.) Opera House continues under the management of J. H. Shipp, who is now booking good one-nighters for his town.

Mabel Florence in Faith, or A Daughter's Wrongs, is promised as one of the starring features of the coming season. Pictorial printing and special scenery have been arranged for. The supporting company is being engaged, as well as the time booked, by A. E. Moore, who will direct the tour.

Herbert E. Sears will present the sketch, A Chase for a Bonnet, at the Sunday night concert at the Fourteenth Street Theatre May 14. William H. Turner will stage the sketch.

City lots in St. Raymond Park, Twenty-fourth Ward, a section of the city which is rapidly coming to the fore, are offered for sale on easy payments by H. P. Rose, corner Green Avenue and West Farms Road, Westchester, Ward and

STAGE INSTRUCTION.

Ladies and gentlemen thoroughly and practically prepared for the professional stage by the well-known actor and highly successful dramatic instructor,

EDWIN GORDON LAWRENCE.

Students will only be received during the Summer, as Mr. Lawrence commences his starring tour early in the Fall. Address all communications to
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Katherine Grey

At Liberty after June 10th Address Mirror.

PRIVATE RETREAT for Nervous Patients in mansion with large grounds, on Hudson near New York. Picturesque location; diet individually directed; successful modern treatment. No drugs, no electricity. Excellent rooms vacant June 1. Address "DOCTOR," Mirror.

FLA.—KEY WEST.

Odd Fellows' Opera House

Under new management. Thoroughly renovated, stage enlarged, raised floors, opera chairs, new scenery and latest improvements. Now booking only first-class attractions for season 1899-1900. Write or wire.

ALFRED BROST, Manager.

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Disengaged. 523 Burnet Ave., Syracuse, N. Y.

H. Bradley Etting

Stage Mgr., Character Actor. 210 W. 14th St.

Helen Guest

Juvenile or Ingenue. Engaged. Address Mirror.

Harry G. Keenan

Grand Stock, Pittsburg. Disengaged June 1. Mirror, Agts.

William H. Field

Juvenile At Liberty. Address Mirror.

Curran, Otis Harlan, William De Vere, and Steve Maley are among some of the professionals who have invested in this property.

The management of the new theatre at Oneonta, N. Y., will be assumed by George B. Band after July 1, who is prepared to fill time after that date.

Franklyn Ritchie is open to offers for Summer stock to play leading juveniles. He may be addressed care of the Actors' Society.

Neal and Hoyt have leased the Academy of Music, Danville, Va., beginning with next season. The new managers are well known for their hustling proclivities and will get out the theatregoing element for good attractions.

The Mysterians Mr. Bagle, Christopher, Jr., and A Coat of Many Colors are offered for stock presentation. Alfred Bradley, 255 Woodland Avenue, New Rochelle, N. Y., has the letting of these plays.

Harry Hale, acrobatic comedian, is open to engagement by a representative attraction.

Paint frames, cables and other scenic paraphernalia for sale by H. C. Miner, in care of People's Theatre, this city.

MRS. PALMER WINS.

Mrs. A. M. Palmer, who has been President of the Professional Woman's League for six years, was re-elected to that office yesterday, defeating her opponent, Mrs. Edwin Knowles, by a large majority.

The election took place at Lyric Hall, the League's club house having been deemed too small for the purpose. Balloting began at 11 o'clock and it was 7 before the results were announced.

In addition to the President, ten Vice-Presidents, Chairman, and members of the Executive Committee, Secretaries, Treasurer, and Auditor were voted for. There were three tickets in the field, two of them headed by Mrs. Knowles. The contest was a spirited one, and both Palmerites and anti-Palmerites did much electioneering all day.

Resides Mrs. Palmer the successful candidates were: Vice-Presidents: "Aunt" Louise Eldridge, Alice Maddock, Jennie June Croley, Maud Banks, Mrs. Barney Williams, Jessie Bartlett Davis, Julia Arthur, Kate Claxton, Esther Herrmann, and Madame Janaschek. Executive Committee: Chairman, Mrs. E. L. Fernandez; first member, Emma Sheridan Frye; fifth member, Ida Faubel; sixth member, Mrs. Sol Smith; seventh member, Mrs. Robert B. Mantell; eighth member, Belle Gray Taylor. Corresponding Secretary, Mary T. Stone. Recording Secretary, Mrs. M. H. Bancker. Assistant Secretary, Luduski Young. Treasurer, Agnes Arden. Auditor, Kate Osterle Stewart.

All three tickets are represented in the list. The chairmen of the various committees were also to have been voted for, but at a late hour the meeting was adjourned until Friday morning at 11 o'clock, when the election of these remaining officers will take place.

It is said that Mrs. Palmer received 218 votes and Mrs. Knowles 78, giving Mrs. Palmer a majority of 140.

THE NEW THEATRE AT MOBILE.

The old playhouse at Mobile, Ala., is now being demolished. Jacob Pollock, one of Mobile's leading citizens, bought the property last fall, and since then has been in consultation with Sully and Stone, theatrical architects, and in place of the old theatre Mobile will have one fully in keeping with her progress and development. The plan is to utilize the ground covered by the old building and the one adjoining, known as the Campbell House. The main portion of the present theatre is to be reconstructed into a modern office building. The theatre proper will be isolated from the other buildings and surrounded on all sides by a court. The main entrance will be on Royal Street. The house will have a seating capacity of 1,500. The stage will be complete in every particular, and the theatre will be steam heated and lighted by electricity.

WALDMANN'S THEATRE LEASED.

For some weeks there have been conflicting rumors going the rounds in regard to the future management of Waldmann's New Theatre, Newark, N. J. The matter is at last settled by the statement of Fred and Louis Waldmann that they have leased the theatre to Harry M. Hyams, of Jersey City, who will take charge of it on June 1. The Waldmanns hold an interest of about \$37,000 in the property, the rest being owned by Abner Kalisch. Mr. Hyams, who was formerly connected with the Jersey City Academy of Music, will make improvements in the interior of the house, and it is said that he will have a Summer garden constructed on the roof. Under the new management only first-class attractions will be booked.

ACTORS' ORDER OF FRIENDSHIP.

There was a largely attended meeting of Edwin Forrest Lodge, Actors' Order of Friendship, on Sunday last. President Milton Lobbes occupied the chair for the first time since January last, when he started on his California and Western tour. Three applications for membership were received and referred to committees. At the next regular meeting, May 21, the annual election of officers will occur. A number of valuable pictures and curios were presented to the lodge, among them being thirty-eight engravings of representative old-time American actors, given by Adolph Bernard; a collection of programmes dating back sixty years, from Charles Plunket, and a collection of signed photographs of famous players of a past generation, from J. J. Spies.

MURRAY AND MURPHY TO REUNITE.

The Lykens-McGarvie Co. have made arrangements to send out Thomas E. Murray and Mark Murphy next season in a new version of The Irish Visitors. Murray and Murphy coined money with this play under J. M. Hill's management, and up to the time of their separation were one of the most popular Irish teams on the stage. Murray has been doing very well in England, and Murphy has been employed here in vaudeville and farce-comedy. Their many friends and admirers will be delighted to hear that they have again joined hands.

THE WILL OF ANTONIO TERRY.

The will of the late Antonio Terry was filed for probate in this city last Friday. To Mr. Terry's estate, believed to be worth \$20,000,000, the heirs-at-law are his widow, Sibyl Sanderson, and Natividad Marie Mercedes Terry, his daughter by his first wife. To the daughter is left the entire estate, an interest of one-half of its value being created for the widow during her life. The widow must dispose of no part of the property except for reinvestment, and she will forfeit all interest in the estate if she marries again.

FOR THE OTHER HEMISPHERE.

The Spring exodus to Europe took away many prominent people last week. Herr Sonenthal sailed on Tuesday and was followed on Wednesday by Daniel Frohman, Frank Worthington, Fred Peel, A. W. Dingwall, Ted D. Marks, Annie Russell, Ida Conquest, Edna Wallace Hopper, and The Sign of the Cross company. On Saturday, Madame Galski, Marcella Sembrich, and C. L. Graff, late business-manager of the Ellis Opera company, sailed.

THE ELKS' CONCLAVE.

The annual convocation of the Benevolent and Protective Order of Elks will be held at St. Louis, in June, beginning on the 20th and lasting until the 25th. It is expected that at least 25,000 members of the order will attend, and preparations are now making in St. Louis to give the visitors a week of unadulterated bliss.

TROUBLE OVER SIS HOPKINS.

Bessie Challenger, who played the character of Sis Hopkins in By the Sad Sea Waves last week at the Manhattan Theatre, and Thomas W. Ryley, one of the managers of the company, were held in \$500 bonds each by Commissioner Shields, on Saturday last, on a charge of violating the copyright law. The complainant was Rose Melville, who is doing her Sis Hopkins specialty at Keith's.

In her complaint Miss Melville alleges that the defendants, together with James W. Dunne, Mr. Ryley's partner, have performed portions of a sketch, called What Next? a dramatic composition, written, owned, and copyrighted by Rose Melville, in January, 1898.

What Next? is the Sis Hopkins specialty which Miss Melville introduced in By the Sad Sea Waves last Fall, when she joined the company in the West. She left the company a few weeks ago in order to go into vaudeville, and Miss Challenger was put in to take her place.

A preliminary argument was held yesterday concerning the bail. The defendants were given until to-day (Tuesday) to secure real-estate bail. When that has been settled, a day will be appointed for the hearing. Howe and Hummel are counsel for Miss Melville.

ARBORICULTURE AT THE BROADWAY.

In the second and third act setting for Jacob Litt's production of Shenandoah at the Broadway Theatre several real trees are used. These trees—small white birches—had been cut down long before they were purchased, and to all appearance were dead. But lo! no sooner had they been put in place than the progressive atmosphere that characterizes all of Mr. Litt's enterprises apparently permeated them, for they began to sprout, and they are now covered with green buds. Stage-manager R. A. Roberts, seeing an opportunity for increasing the realism of the production, immediately had the trees bedded in earth, and is cultivating them. He hopes that before the run of Shenandoah ends they will be in full leaf.

CAST OF THE CLUB BABY.

Rehearsals for The Club Baby, that Jacob Litt will produce at McVicker's Theatre, Chicago, on May 28, will begin at the Broadway Theatre to-day, under the direction of R. A. Roberts. The cast will include Max Figan, Harry Brown, W. A. Pascoe, Percy Brooke, Clayton E. White, R. A. Roberts, Alexis Law-Gisico, George Honey, Eugene Sanger, Douglas J. Wood, William P. Sprague, Sam Michaelson, M. S. Cope, Percy Haswell, Hope Ross, Isabelle Urquhart, Mary Dupont, and Ada Craven. The comedy probably will be seen in New York early next season.

PAUR AT BRIGHTON BEACH.

Emil Paur's orchestra will furnish the music at Brighton Beach next Summer. The concerts will be given under the direction of the Brooklyn Institute of Arts and Sciences. It is said that the concerts will cost \$2,200 a week. The season will open on Decoration Day, and will last fifteen weeks. Arthur Claasen will assist Mr. Paur.

DIXEY IN ADONIS AGAIN.

Henry E. Dixey and Adonis will open at the Bijou this (Tuesday) evening. Yesterday the house was given up to rehearsal. The revival will present Mr. Dixey in his greatest success, will again employ Amelia Summerville and a fine company, and the uncounted friends of the noted comedian wish that it may repeat its original success.

IN SUMMER PLACES.

Margaret Marshall closed her engagement at the Alcazar Theatre, San Francisco, April 23, and is enjoying a vacation at her cottage at Avalon, Catalina Island, on the coast of Southern California.

Edward Powers will leave for Saranac Lake to-morrow, to remain there for the Summer.

Adele Block will spend the Summer at the Atlantic resorts. Louise Aigen will summer on Mount Katahdin, Me.

John Daly Murphy will spend his vacation in Maine.

Mr. and Mrs. E. H. Sothorn (Virginia Harned) will spend the Summer at their Long Island cottage.

Mr. and Mrs. Jacob Litt and son will summer in the Catskills.

Sidney Booth will enjoy the Summer vacation with his mother, Mrs. Agnes Booth Schoeffel, at her cottage, Manchester-by-the-Sea, Mass.

James Burns, of Sol. Smith Russell's company, is at his home in St. Louis for the Summer.

Raymond Gilbert closed with Fabio Romani at Toledo, Ohio, May 6, and will spend the Summer at his home, Wallingford, Conn.

Edith Yerrington, who is playing the role of Annie Hopkins in The Old Homestead, will sail for Europe shortly to spend the Summer. With The Bostonians Miss Yerrington won laurels as an operatic soubrette, and her change to dramatic work is only temporary. She has been very successful in the new line, but will doubtless return next season to the opera stage.

Percy Plunkett may take a bicycle trip through England in June.

Della Pringle has added Faust to her repertoire for next season. She will also play Camille. Miss Pringle and her husband, G. F. Adams, are at their home, "The Maples," at Knoxville, Iowa, for the Summer.

Harry Corson Clarke has laid plans for a Summer pleasure trip along the Atlantic coast, to begin immediately after the close of the Frawley stock season in Washington. Mr. and Mrs. Clarke will visit all the principal watering places and expect to conclude their tour with a month's stay at Newport.

News from Mr. Clemens, Mich., as reported by W. E. Horton:

Professional arrivals during the past week have been J. G. Pendleton, De Witt Cooke, Al. H. Wilson, Fannie Bloodgood, Bessie Van Dorn, and James B. Decher.

The Monroe Casino will open for the Summer season on May 15, with a vaudeville show.

The Boston Ideals, supporting Sadie Farley, played here May 1-3, presenting Article 47, A Noble Outcast, and For a Million, to poor business.

NEWS OF THE P. W. L. GUARDSMEN.

There were several more unavoidable changes in the cast of the Professional Woman's League's production of The Three Guardsmen for their benefit at the Broadway Theatre. As a result Mary Hampton instead of Judith Beroche will be the Anne of Austria. Sarah McVicker will take the place of Mathilde Cottrelly as Bonacieux, and Jeannie Winston will have the role of Porthos, for which Ann Warrington was cast. The date of the benefit has been postponed from May 11 to May 18, to allow more time for rehearsals. These are now proceeding at Lyric Hall, under the direction of William Redmond. Paul Gilmore, who is now starring in the same version of the play, has also given valuable aid.

ACCIDENT TO HILLIARD.

A dispatch from Chicago states that during the prize-fight scene in Sporting Life, at McVicker's Theatre, on Saturday night, Robert Hilliard broke a bone in one of his hands. Physicians in the audience attended Mr. Hilliard, who went to his hotel, his understudy taking his place in the play.

SOULIER'S NEW ENTERPRISES.

H. P. Soulier, the enterprising proprietor of the Lyric Theatre, Hoboken, N. J., will next year have the management of two plays as well as the theatres. He has purchased the entire rights of Hal Reid's Knobs of Tennessee, as well as Old Hickory, by the same author.

ENGAGEMENTS.

Carl Vernon, with Irene Taylor, under management of A. V. Forman.

Cecil J. Lionel, for heavies, and Master Clyde Long for child roles, with Ben S. Masters.

Grace Reals, for leading roles with Daniel Frohman.

John T. Sullivan, for Ma Cousine.

Louise Thorndyke Boucicault, for Ma Cousine.

Dan Daly, Edward Tyler, and Marie Dressler, for the new Summer production to follow Erminie at the Casino.

Grace George, for Ben Hur, to play Esther.

Joseph Tressi, as musical director for the Grau opera Summer season, at Pleasure Bay, N. J.

Margaret Gordon, for On and Off.

The following have been engaged for the Stoessel Opera Company, which will open its season with a four weeks' engagement at the Olympic Theatre, Providence, on May 29: Leontine Harger, Margaret Ashton, Lee Hobbs-Martin, Burnice Childs, Florence Morse, Nellie Lytton, Charlotte Coate, Madeline Noel, Beth Marr, Mamie Gildea, Lottie Niblach, George Francis Beard, Adolphe Mayer, Nat B. Cantor, Ed. Van Vechten, Charles N. Granville, George Frohoff, Thomas De Vassy, Boris Shapiro, Charles H. Kendall, Charles Phillips, Alfred J. Kuttner, musical director; Nat B. Cantor, stage-manager; A. A. Duchemin, business-manager; M. Boom, treasurer.

Thomas Q. Seabrooke, for the Casino revival of Erminie, to play Ravenses.

H. J. Sinclair, as business-manager for Sevensala, The Hypnotist, for Summer season.

Mazie King, as a feature in Two Jolly Rovers, next season.

George Sidney, for Ward and Vokes' new production in Chicago this Summer, to play his Hebrew character.

For the Talbott Dramatic company next season: Greenville Talbott, Harold Holmes, A. L. Fanshawe, James J. Bates, Al. Berger, Thomas Blair, E. J. Moore, McH. Elliott, Jack Mahoney, Anna L. Bates, Blanche Kruse, Grace Snedaker, and Flora Nelson.

William Sampson, with W. H. Crane, for next season.

Dave E. Fisher, violinist of the Grau Opera company, re-engaged for the Summer and also for next season.

Mrs. Harry Bloodgood, to originate a part and introduce an original specialty in H. A. Du Souchet's musical farce-comedy, An Easy Mark, next season.

Emily Stowe, for What Happened to Jones, next season.

Jeffreys Lewis, for the lead in The Opium Queen.

W. F. Walcott and Will H. Vedder, with A Soldier of the Empire, for next season.

CUES.

Adele Barker, who has been with Della Fox this season, has been engaged by Fleming and Nichols, for Rose Melville's Sis Hopkins, A Wise Child company, which will tour the principal cities next season.

Cissie Loftus will head the bill at Keith's Union Square next week.

Laura Alberta was awarded a judgment by default against Robert Cummings for \$2,719.20 in the Supreme Court, this city, last Friday, May 5.

Blanche Bates will join the Frawley company on May 28.

Madame Emma Nevada will arrive from Europe this week.

Lydia Thompson's farewell benefit, given at the Lyceum Theatre, London, last week, was a prodigious success.

A. W. Dingwall, Jacob Litt's general manager, and Fred Pell, also of Mr. Litt's forces, sailed for Europe last Wednesday on the St. Louis, to be gone until July.

Manager Charles E. Evans, of the Herald Square Theatre, was held a prisoner in the stables of the Electric Vehicle Company for half an hour last Wednesday for refusing to pay what he considered an extortionate cab fare. A policeman was called to arrest Mr. Evans, but declined to do so. Mr. Evans has begun suit against the company for \$10,000 damages.

Emma Field is rapidly recovering from her recent attack of pneumonia.

While playing in Under the Dome, at St. Louis, on March 14, Wilbur M. Roe was kicked in the leg. Blood poisoning developed and Mr. Roe, obliged to abandon rehearsals begun for A Royal Prisoner, went to a hospital. He is now recovering, and is visiting in Chicago.

GOSSIP.



Jean Chamblin made her debut only a few years ago. Since then she has filled several important positions. She was leading woman with Harry Corson Clarke's stock company in Denver, where she played all the principal parts to the utmost satisfaction of her manager and to the delight of the public. Later she joined William Gillette's Secret Service company, understudying the parts of Edith, Mrs. Varney, and Caroline Mitford, and playing the part of Miss Kittridge. Generally the critics do not pay much attention to the artists playing small parts, yet in Chicago, St. Louis, and Boston nearly all of the criticisms spoke of Miss Chamblin's work with hearty praise. They all agreed in saying that her acting is devoid of artificiality, and that she always sounds the true note. Her work is original and denotes, besides a great deal of temperament, the quality of thoughtfulness, which is rather rare nowadays.

Harry Macdonough made his first appearance in An Arabian Girl at the Herald Square Theatre last evening.

Walter E. Perkins returned to town yesterday, having closed his successful season in My Friend from India.

Deleher and Hennessy, who so successfully managed Hogan's Alley during the past season, have secured, through J. J. Rosenthal, the Western rights to Brown's in Town. Their route includes all the principal cities. A company of recognized ability is being engaged.

W. S. Harkins will open his Summer Canadian tour at St. Johns, N. B., on May 20.

The Police Commissioners revoked last week a license granted to Robert G. Freeman for the Third Avenue Theatre. A. H. Sheldon, the present lessee of the theatre, had protested that Mr. Freeman was no longer interested in it.

The strikingly ingenious combination picture of Sidney Toler, on the first page of THE MIRROR last week, was made by Robert E. Westcott, photographer, of Lowell, Mass.

Charles B. Mathis and Nellie M. St. Clair, both members of the Blondell and Fennessey company, were married at Sheboygan, Wis., April 29.

Thomas Q. Seabrooke was discharged in bankruptcy in this city last week.

The Irving Place Theatre company played last Thursday, Friday, and Saturday at the Metropolitan Theatre in Im Weissen Rössl and Das Erbe.

J. McKnight, a super in Shenandoah at the Broadway Theatre, was knocked down by one of the horses during last Thursday's performance, being badly cut and bruised. He was removed to Roosevelt Hospital.

Ellen Vockey Seifert has recovered from her recent illness, and will visit her aged mother in Washington.

Belle Clifton is still seriously ill at Middletown, N. Y. Mrs. M. L. Lyon expresses sincere gratitude for the assistance granted to Miss Clifton by the Actors' Fund.

C. F. Clopton, manager of Too Much Money, and Cecil Belle Wales, professionally known as one of the Jefferson Sisters, a member of the same company, were married at St. Paul, Minn., May 1.

The betrothal of Dora Valesca Becker and Charles Grant Schaffer, of Lake Charles, La., has been announced.

Alfred Klein, who recently severed his connection with De Wolf Hopper, made arrangements to appear at Proctor's Twenty-third Street Theatre, but has canceled the engagement, owing to debility and the need of rest. Accompanied by his brother, Charles Klein, he will sail for Europe on June 3, and remain abroad until August, seeking recuperation.

The differences between Francis Wilson and the firm of Woodward and Voyer, of Albany, arising from an alleged failure of P. J. Shea, of Springfield, Mass., to pay his guarantees to Woodward and Voyer, who had in turn guaranteed Francis Wilson, was settled last week. A satisfaction of the judgment of \$1,200, which was obtained by Mr. Wilson against Woodward and Voyer, was recorded. Woodward and Voyer have now entered suit against P. J. Shea and company, of Springfield, for recovery.

A son was born to Mr. and Mrs. Edwin Ferry, at Oskaloosa, Iowa, on May 2.

W. S. Butterfield has opened the Manhattan Dramatic Exchange, at 1358 Broadway. After May 15 he will issue weekly to managers a card listing the theatres he represents.

So successful was the recent revival of Too Much Johnson at the Brooklyn Grand Opera House, by a company headed by Wright Huntington and Joseph Brennan, that bookings were made for the Brooklyn Gayety and Columbus, this city. Mr. Huntington's hit in William Gillette's original role has been most emphatic, and two managers have offered to star him next season.

Colonel T. Alliston Brown is engaging the company to present The Opium Queen next season.

THE CALIFORNIA THEATRE San Francisco, Cal.

Is now being entirely remodeled at an actual cost of Twenty Thousand Dollars, and when completed will be the handsomest, the most complete, and the best appointed theatre West of New York City. It will be brand new from front to rear, and from top to bottom. It will have all the new, modern improvements, including

A complete new stage,
Two new curtains,
Complete new scenery,
A new switchboard and new electric light system,
New carpets,
New draperies,
New fixtures,
New iron grill work rain shed,
New changeable electric signs,
And will be refrescoed and refurnished throughout.

Ready for occupancy not later than August 1, 1899.

WANTED—An attraction to open the house, on or about August 15th.

ON A CERTAINITY ONLY.

FARCE, COMEDY, BURLESQUE, MINSTRELSY, AND FIRST-CLASS VAUDEVILLE.

Opens Sunday nights and closes Saturday nights. Two matinees—Thursday and Saturday. Prices, from 15c. to 75c. And it will be the house that gets the money. Now book ing for the Seasons of 1899, 1900 and 1901.

Address S. H. FRIEDLANDER, California Theatre, San Francisco, California.

MODJESKA AS MARIE ANTOINETTE.

John C. Fisher, who has successfully exploited Madame Modjeska the past season, has reason to congratulate himself on the outcome of his venture. During the tour of thirty-two weeks which was brought to a close last Saturday Madame Modjeska maintained almost an exclusively Shakespearean repertoire, and it is said that the gross receipts were not far short of a quarter of a million dollars. Mary Stuart was the only non-Shakespearean play used. The feature of the tour was Shakespeare's Antony and Cleopatra, which Modjeska is the first to revive in nearly fifteen years. It may be seen during her engagement at the Fifth Avenue Theatre next season.

Next season Modjeska will again be under Mr. Fisher's management. The supporting company will be materially strengthened. It will be headed by John E. Kellard, who will be featured. He will sail for England next week, where he purposes having designs made for his costumes, and to study historical precedents in connection with the several parts he is to play.

The repertoire will include Macbeth, Much Ado About Nothing, Marie Stuart, Antony and Cleopatra, and a new play, now being written by Clinton Stewart, on the subject of Marie Antoinette.

While some of the scenes and characters in Marie Antoinette will probably suggest the Italian play used by Ristori, efforts will be made to avoid the gloom which was characteristic of that version. The play will deal with the vital incidents in the career of the unfortunate Queen of France, from her earlier life at Little Trianon to her cell in the prison of the Conciergerie. The author's aim has been to present Marie Antoinette as she has been justified by the most reliable historians of Louis the sixteenth's reign, aided by many contemporary documents which have been verified by those who have made this famous victim of the French revolution a study. The characters involved range from Lafayette on the one hand to Mirabeau on the other, and the period covers sixteen years, from 1777 to 1793. Marie Antoinette is shown alike in the days of her gaiety and in those of her sorrows and persecutions, and every historical detail that can be used effectively is employed to set the character in dramatic relief. The scenery for Marie Antoinette will be painted and built in Mr. Fisher's own theatre in San Diego, Cal., by Thomas Moses. New productions no less complete will be made for the other plays of the repertoire. The company will assemble in San Diego in the Fall for rehearsals and the season will commence there. The tour will embrace all the principal cities, including a rather long engagement in this city at the Fifth Avenue. Mr. Fisher's advent into tour management is of more or less importance. He has in the past undertaken some big commercial enterprises in California, and worked them to a successful issue, and he has demonstrated the wisdom of applying the same broad lines to theatrical management.

OTHER PEOPLE'S MONEY.

Probably one of the most successful of rising young stars on the road the past season has been Hennessy Leroy in his comedy, Other People's Money. Mr. Leroy has established himself as a popular comedian. The press has been liberal to him and his return engagements have been notably successful. Mr. Leroy, knowing the hard work a star is compelled to go through to attain success, has moved along slowly and patiently, and is now reaping the benefits of his painstaking persistence. H. H. Forsman has been directing Mr. Leroy's tour this year. Mr. Forsman has been connected with the business for the last fourteen years and has kept himself quietly in the background, awaiting his opportunity. Being a keen observer, he secured Mr. Leroy, and by carefully selecting his company and by unique advertising has managed to make a fine profit with Other People's Money. The company is still on tour and will close in Allentown, Pa., May 16. Mr. Forsman arrived in the city last week and is now arranging his bookings for next season.

MINSTRELS' SUCCESSFUL SEASON.

The William H. West Big Minstrel Jubilee will close its present season at McVicker's Theatre, Chicago, on May 27. The tour just ended, which has embraced all territory from the Atlantic to the Pacific, and from the Gulf to the Great Lakes, has, without question, been both artistically and financially successful, proving that Mr. West has pursued the correct course in securing the best talent obtainable without regard to expense. For the coming season Mr. West has determined to eclipse all his previous efforts, and, being desirous of perpetuating the name of William H. West's Big Minstrel Jubilee, has decided to give his patrons the best minstrel performance that he can devise. His agents in Europe have been instructed to search only for novelties that have not been seen in the United States. D. S. Vernon, Mr. West's general manager, who has ably piloted the company during this most prosperous season, has been re-engaged as general manager for a term of five years, and has established permanent headquarters in New York.

THE NEW CALIFORNIA THEATRE.

Manager S. H. Friedlander, of San Francisco, will soon re-embark in the theatrical business, having secured a ten years' lease of the California Theatre, which the owners will improve and make one of the handsomest and best equipped houses west of New York city. The entire theatre will be remodeled and elegantly furnished. There will be a new stage, two new curtains, entire new scenery, new carpets, draperies, fixtures, opera chairs, dressing rooms, and a new improved system of electric lighting. The owners have signified their willingness to expend as much as \$20,000 in improvements. The house will not come in conflict with any other theatre in San Francisco, as popular prices will rule, from 15 to 75 cents, and farce-comedy, burlesque, minstrelsy and first-class vaudeville attractions will be booked. The new house will be ready by Aug. 1, and Mr. Friedlander wants an opening attraction on a guarantee for the middle of August. Manager Friedlander expects to be East within a month to book for the coming season.

THE WITMARK MUSIC LIBRARY.

The music library of M. Witmark and Sons, the music publishers, has supplied a long-felt want, and that managers appreciate its convenience is shown by the increasing business each week. Besides the complete list of standard comic operas always on hand, the booking department can supply at short notice first-class artists and chorus people. M. Witmark and Sons are the Eastern representatives of the Tivoli Opera House, San Francisco, and the sole renters of all of Victor

Herbert's available works. Managers of Summer opera companies and parks would do well to communicate with the above firm, whose headquarters are at 8 West Twenty-ninth Street, New York.

ARMSTRONG'S ELECTRIC BALLET.

P. C. Armstrong is the inventor of a system of illuminating ballets that requires no plates on the stage, nor any trailing wires to hamper the movements of the dancers. The effect is as brilliant as it is puzzling to the beholder. There is no source of light to be seen, yet seventy electric lamps glow on every dancer's costume. There are seven circuits running to each dress, controlled by a switchboard in the entrance, and the connections are made in such a way that the dancers can disconnect themselves from the battery without leaving the stage. Mr. Armstrong's device has been successfully used in The Evil Eye and in various productions at Koster and Bial's.

LINCOLN J. CARTER A THEATRE MANAGER.

The Criterion, the only theatre on the North Side in Chicago, will be under Lincoln J. Carter's management, commencing next season, he having leased it for a term of years. Extensive alterations have been planned, and will immediately be put into effect. The Criterion has one of the largest stages in that city. Popular prices will reign, and only the best attractions of this line will receive a hearing. The season will open Aug. 13 with Remember the Maine.

A CREDITABLE SHOWING.

The scenery for the Shakespeare plays recently revived in this city by the MacLean-Tyler-Hanford combination was built and painted by Mat Armbruster and Sons, whose studio is at 247, 249, 251 South Front Street, Columbus, O. This was the first notable display of scenery by these artists in New York, and it evoked many compliments.

MATTERS OF FACT.

The Michigan State Board of Health has recently issued a beautifully illustrated publication setting forth the picturesque charms of the Summer resorts of that State.

Senga is the name of a danseuse who is strong enough to dance a Pas Seul on her toes and carry two people poised on her shoulders. This, however, she will not do. In her act she introduces a "toe solo" in her stocking feet. Senga has been one year getting up the act at Professor Alvine's School. She is booked solid for nine weeks.

Edwards and Arno, whose sketch, Married a Year, pleased in Chicago recently, have immediately open time for vaudeville theatres. Applications should be made to Robert M. Edwards at room 1616, 100 Washington Street, Chicago.

The Odd Fellows' Opera House, Key West, Fla., has undergone alterations, and is now in first-class condition. Alfred Brost, who managed the house some seasons ago, is again manager, which fact promises liberal treatment to visiting attractions.

A large number of orchestra chairs, in good condition, are wanted for a Summer theatre, by George W. Sweeney, Hotel Livingston, Rochester, N. Y.

Hamilton Harris, author of The Maine Avenger, The River of Life, and a number of other well-known melodramas, has turned his attention to the staging of plays, dramatic instruction, and the coaching of amateurs. He may be found at the American Theatrical Exchange.

Thomas M. Reynolds invites offers for the Summer and next season, and may be addressed in care of the Actors' Fund of America.

Charles Fletcher, scenic artist, of 288 Grand Street, New York, is noted for good work. He has painted scenery for many first-class theatres and companies.

The officers of the American Navy are educated not only to acquit themselves nobly in war, but to be gentlemen in peace. They dress like gentlemen, as actors usually do; and like actors they find that one of the essentials that give a man a feeling that he is well dressed, as well as the appearance of it, is the "Boston Garter," which is popular with well-dressed men in every walk of life.

H. P. Soulier will prosecute any infringement of his rights in the plays Knobs o' Tennessee and Old Hickory, which he has purchased of the author, Hal Reid.

T. H. Winnett will continue to represent, in New York, the Lyceum Theatre Stock company of Brooklyn. He will engage the players and secure plays for next season.

The musical farce, Who is Who, closed its second successful season at Grand Rapids, Mich., April 22. For next season the piece will be rewritten, brought up to date, and reorganized with the strongest cast and vaudeville numbers it has ever had. New scenery and costumes will be provided, and it gives promise of being one of the strongest attractions of its class on the road.

Lucia Moore, of the Eugenia Blair company, closes her season shortly and will return to New York. She is desirous of securing an engagement for the Summer or next season. Miss Moore may be addressed care this office.

Edward Carl Hand, musical director with Joseph Greene company, closed a season of forty weeks at Ballston Spa, N. Y., May 6.

Hamilton Harris, the author of several dramas and well-known from his long experience as an actor, intends leasing on royalty a number of his best plays. This offers a good opportunity for managers of stock companies desiring new, up-to-date material. He proposes also opening a school of dramatic instruction, giving the students his special attention.

Marion Elmore, who recently closed a long season at the Imperial Theatre, St. Louis, is disengaged for next season. She has received the most flattering notice for her versatility, playing as she did almost every line of part, and making a decided success in each new role.

Robert M. Edwards and Gerald Arno made a pronounced hit in their vaudeville novelty at Hopkins' Theatre, Chicago, last Sunday. The sketch, Married a Year, is melodiously musical, and includes the latest popular songs, with dashes from operas.

Harry M. Blake, the English actor, who has received flattering notices for his performances in this country, will sail for London about the last of June. Mr. Blake will return to America

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

DELMORE & WILSON

At Liberty for Next Season.

We were engaged with HUTH & CLIFFORD for their A High Born Lady Co., but as they do not star in above comedy next season we are at liberty to accept engagement with first-class Co.

Eccentric, Comedy, and Irish Female.

With Strong Specialty.

DELMORE & WILSON, 197 Pulaski St., Brooklyn, New York.

LUCIA MOORE

A Lady of Quality Co. (Eugenie Blair.)

AT LIBERTY AFTER MAY 15TH.

Address En Route, or 334 West 23d St., N. Y.

FREDERICK V. BOWERS

OF HORWITZ AND BOWERS, writers of the beautiful song success, "BECAUSE,"

As "DICK" in the N. Y. Casino "Telephone Girl" Co.

"The only new com'r in the cast was Frederick V. Bowers who made an emphatic hit as Estelle's devoted lover and who was rewarded by a hearty encore for his singing of 'The Old Days.'"—*Phila. Item.*

Permanent Address W. WITMARK & SONS, 8 W. 30th St., New York City.

A CARD

Being owner of the three productions of OTHELLO, MERCHANT OF VENICE, and ROMEO AND JULIET, as produced at the Herald Square Theatre by the MACLEAN-TYLER HANFORD COMPANY, I wish to sell the same outright or entertain any propositions for the coming season.

AUGUSTUS MACLEAN, Shepherdstown, W. Va.



The Actors' Fund of America.

Eighteenth Annual Meeting.

NEW YORK CITY, May 4, 1899. The Annual Meeting of the Actors' Fund of America will be held at Madison Square Theatre, on Tuesday, June 6, 1899, at 11 o'clock A. M., when the election for President, two Vice-Presidents, Secretary and Treasurer, to hold office for one year, eight Trustees to hold office for two years, and one Trustee for one year, to fill a vacancy caused by resignation, will take place and the reports of the past year's work submitted, etc.

All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 25th Street, New York City.

LOUIS ALDRICH, President.

EDWIN KNOWLES, Secretary.

WANTED.

1,000 Orchestra Chairs for a Summer Theatre, at once Perforated wood seats preferred. Managers wishing to dispose of second hand chairs in good repair should write at once to:

GEO. W. SWEENEY,

Hotel Livingston, Rochester, N. Y.

LAW NOTICE.

Robert Gibson, Jr., has removed his offices from the Knickerbocker Building, where he practiced theatrical law for several years, to 15 Wall Street. S. WASS AND GIBSON, Telephone Calls 1830, 31 Cortlandt.

FURNISHED FLATS: 258 W. 43d St., 3 and 4 cozy rooms, newly decorated and furnished for housekeeping. \$7 to \$12. Janitor.

MRS. BUYS, formerly 26 West 25th Street, has re-opened a Boarding House, 34 West 40th Street.

early in September and invites offers for next season. He may be addressed care this office.

Charles H. Jones, stage director for Southwell's Opera company, in San Francisco, was praised for his work, especially for the production of El Capitán. Mr. Jones is negotiating with Mr. Rice for next season.

The Cordele (Ga.) Opera House continues under the management of J. H. Shipp, who is now booking good one-nighters for his town.

Mabel Florence in Faith, or A Daughter's Wrongs, is promised as one of the starring features of the coming season. Pictorial printing and special scenery have been arranged for. The supporting company is being engaged, as well as the time booked, by A. E. Moore, who will direct the tour.

Herbert E. Sears will present the sketch, A Chase for a Bonnet, at the Sunday night concert at the Fourteenth Street Theatre May 14. William H. Turner will stage the sketch.

City lots in St. Raymond Park, Twenty-fourth Ward, a section of the city which is rapidly coming to the fore, are offered for sale on easy payments by H. P. Rose, corner Green Avenue and West Farms Road, Westchester, Ward and

STAGE INSTRUCTION.

Ladies and gentlemen thoroughly and practically prepared for the professional stage by the well-known actor and highly successful dramatic instructor,

EDWIN GORDON LAWRENCE.

Students will only be received during the Summer, as Mr. Lawrence commences his starring tour early in the Fall. Address all communications to

146 FIFTH AVE., NEW YORK.

WANTED, a Partner of ability and capital for

ULLIE AKERSTROM,

In repertoire with her services and plays. Address GUN. BERNARD, 514 Quincey St., Brooklyn, N. Y.

Katherine Grey

At Liberty after June 10th Address Mirror.

PRIVATE RETREAT for Nervous Patients in mansion with large grounds, on Hudson near New York. Picturesque location; diet individually directed; successful modern treatment. No drugs, no electricity. Excellent rooms vacant June 1. Address "DOCTOR," Mirror.

FLA.—KEY WEST.

Odd Fellows' Opera House

Under new management. Thoroughly renovated, stage enlarged, raised floors, opera chairs, new scenery and latest improvements. Now booking only first-class attractions for season 1899-1900. Write or wire.

ALFRED BROST, Manager.

Lock Drawer 536, Key West, Fla.

Annie Martell

Disengaged. 523 Burnet Ave., Syracuse, N. Y.

H. Bradley Etting

Stage Mgr., Character Actor. 210 W. 14th St.

Helen Guest

Juvenile or Ingenue. Engaged. Address Mirror.

Harry G. Keenan

Grand Stock, Pittsburg. Disengaged June 1. Mirror, Agts.

William H. Field

Juvenile At Liberty. Address Mirror.

Curran, Otis Harlan, William De Vere, and Steve Maley are among some of the professionals who have invested in this property.

The management of the new theatre at Oneonta, N. Y., will be assumed by George B. Band after July 1, who is prepared to fill time after that date.

Franklyn Ritchie is open to offers for Summer stock to play leading juveniles. He may be addressed care of the Actors' Society.

Neal and Hoyt have leased the Academy of Music, Danville, Va., beginning with next season. The new managers are well known for their hustling proclivities and will get out the theatregoing element for good attractions.

The Mysterious Mr. Bugle, Christopher, Jr., and A Coat of Many Colors are offered for stock presentation. Alfred Bradley, 255 Woodland Avenue, New Rochelle, N. Y., has the letting of these plays.

Harry Hale, acrobatic comedian, is open to engagement by a representative attraction.

Paint frames, cubies and other scenic paraphernalia for sale by H. C. Milner, in care of People's Theatre, this city.



DUSE.

Afar, beneath Italian skies
She learned the secrets of her art,
And with them found the pain that lies
Deep-rooted in each human heart.
(She hears the dirge of wind and sea
Moan ever for humanity.)

Alone she broods on mortal woes,
Enshrouded in a mist of tears;
The agony of life she knows—
She feels the throb of dread and fears.
(And on the stage her art lays bare
The picture of the world's despair.)

Then, with a lighter touch, her hand
Lims rainbow tints across the scene.
Glad smiles arise at her command,
And laughter comes where tears have been.
(Ah, well she knows from grief to glee
The anthem of humanity.)

A CIRCUS REHEARSAL.

Early in the day before the Forepaugh-Sells Brothers circus folded its tents at Ambrose Park and marched noisily into Madison Square Garden, the Junior Opera Reporter of THE MIRROR journeyed across the bay to South Brooklyn to witness the last rehearsal there of the daring, dauntless equestriennes and the equally interesting educated animals. A card bearing the autograph of Peter Sells enabled the reporter to enter the gateway of the stockade—already besieged by a regiment of urchins—and once inside he was turned over to the guidance of a genial gentleman called "Front Door Frenchy."

Now, whatever may be said of the vices of circus roustabouts, they certainly must be credited with the virtue of obedience. Front Door Frenchy was ordered to show the J. O. R. over the camp—and he did so. He performed his duty so thoroughly that not a nook or corner was left unexplored, and all the while he kept up a running fire of remarks about the world in general and circuses in particular. Despite his pseudonym he spoke with no trace of French accent, his manner of talking proving him to be a true American.

"Youse newspaper guys has de curiosity of a zebu," he remarked by way of beginning, "an' if dere's a t'ing in dis enormous united shows dat you don't see I'll eat de baby elephant."

The familiar wagons and chariots stood in rows under the sheds, gleaming with fresh white paint and gold-leaf. About them a score of mechanics were busily engaged. The harness-makers, blacksmiths, wheelwrights and carpenters worked under awnings spread from the tops of the largest tank wagons. There was a business-like alacrity about the movements of these men that suggested long experience in making hasty repairs that would prove, nevertheless, enduring. The canvas men and hostlers presented a queer contrast to the busy workmen. Their morning toil being over with they sat or lay at full length under the eaves. The ability to rest in every conceivable position or place has apparently been developed to the point of perfection by these wanderers. Some few were being shaved by comrades, while others were noisily scrubbing their bronzed faces with yellow soap.

"Dese dudes," said Frenchy scornfully, "is gettin' ready for de parade in town to-morrow night. Dey t'ink dey are de whole show, when

all dey do is to wear Turkey pants an' lead de camels."

Another group of busy people was found at the cook's headquarters. Here a dozen negroes in white uniforms were stirring the contents of as many huge cauldrons, supported by crude andirons above sputtering wood fires. The darkies, true to their proverbial good-natured characteristics, sang lustily as they worked, rehearsing over and over again the minor chords that make the true negro melodies fascinating. The Junior Opera Reporter began to feel at home in this environment and started to jot down his customary critical notes; but the duty-loving Front Door Frenchy dragged him away to the arena, where the afternoon rehearsal was about to begin.

A distinguished looking man was pointed out as Frank Melville, equestrian director. His duties seemed to be as limitless as those of a stage-manager, and he performed them with a quiet dignity that might well be emulated by many a theatrical producer.

"He's lining 'em up for de triumphant entry and spectacular ensemble," said Frenchy, unconsciously quoting from the bill-boards.

Mr. Melville formed his forces in a column in the temporary hippodrome. They were on foot and were dressed in every conceivable fashion except in regulation circus costumes. The male riders varied in appearance from ordinary workmen to the overdressed Sunday boys of Coney Island. Some were in frock coats, some in tennis flannels, some in blue jeans. The women were likewise individual in their attire. A yellow-haired girl in bloomers stood next to a handsome equestrienne gowned in a tailor-made suit. Each one took his or her place when Mr. Melville read the name from his list—the women putting away the pieces of needlework that had occupied their leisure moments, and the men hastily throwing aside their cigars.

When the column was completed the director passed down the line, instructing each one separately. "You, Smith, Jones and Jenkins, are Arabs. Brown, you are Uncle Sam, and you eight girls are goddesses in the boat." Every one nodded assent in the most matter-of-fact way. They were ready to enter any state of being that it should please the powers to order them.

"Now to your mounts!" shouted Mr. Melville, and with a rush the column made for the dressing tent, where saddle horses, chariots and floats were drawn up in order. At a signal stroke of the arena bell the band swung

into the circle, playing a rousing Sousa march, and through the doors of the tent came the parade, exactly as at a performance, except that the glamour of spangles and brilliant trappings was missing.

Once around the hippodrome the motley pageant marched, and then, after the band men had clambered to their seats at the side, the rehearsal of the separate turns began. Girls in loose black gymnasium suits performed daintily on slack wires and on horseback; men in "store clothes" leaped over elephants; and clowns, in anything but clown-like raiment, went through burlesque base-ball games and hand concerts. The grotesqueness of it all lay in this incongruity of dress. The feats of strength and agility were, of course, perfectly executed, yet without the accompaniment of spectacular effects they appeared tawdry and tame.

Front Door Frenchy watched every movement with the eye of a connoisseur. Perhaps his imagination supplied the missing glamour. At any rate, when the last chariot race had been run he exclaimed with evident satisfaction, "Dis is de grandest aggregation of talent in de business, an' dey is all stars."

But the Junior Opera Reporter, while mentally reviewing the day on his homeward trip, concluded that the most impressive feature of the circus was the friendliness between the men and beasts of the wandering tent city. The animals and their masters seemed to appreciate the value of courtesy—a whole-souled sort of courtesy that made each one, brute and human, consider the comfort of the others. The elephants stepped aside to let the horses pass more easily, and the premiere equestrienne was not above untangling the harness of a performing dog. There was not an ill-natured word spoken in the arena during the afternoon, and the harshest remark heard by the reporter came from the lips of a trainer, who rebuked an elephant by calling him an "India rubber idiot."

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

XIX. The Sincere Hog.

I'm the greatest thing on earth,
You can get your money's worth
If you keep your eyes upon me all the while,
And the others in the co.,
As, of course, you ought to know,
Are the saddest sights that ever sought a smile.

Why, the people like me best
When I'm queering all the rest—
When I spoil another's laugh, I am the rage!
What the public pay to see
Is the fascinating me,
Firmly plastered to the centre of the stage.

If I ever should permit
Some one else to score a hit,
Then the play would go to pieces, that I know:
This is why I grab serenade
All the good in every scene—
Why, I wouldn't go unless I "hogged the show!"

George T. Meech has forwarded this interesting document from Chicago, a town on the shores of Lake Michigan:

TO WHOM IT MAY CONCERN: I am applying to you gentlemen for a position in your employ. My desire is & has always been to be an actor of some kind. I am 14 yrs. & 6 months & stand about 4 ft. 8 in. & am living with my parents, my father who died when I was nine weeks of age, & now live with my step-father who does not treat me with the best of ability. My name is at present when I stay at home Benj. Cohen, but my right name is Benj. Levinsky. I hope I am not taking much of your precious time, by reading my letter, I am in the Eight grade of G— School, my teacher is Miss E—, to whom you may apply for references of my ability.

And Benjamin's home address is in De Koven Street. He should write to Reginald De K., for there is much in a name.

Arthur G. Williams, acting manager of the Standard Theatre, Philadelphia, sends the following frank and eloquent curiosity:

DEAR SIR:—We have been trying to see you for three days but we couldn't get a chance. We have got one of the finest sketch you ever had in your place. It contains one dramatic and one comedian. At the same time the dramatic speaks, the comedian comes in the same time which makes people laugh. It is a sketch of a murder that murders and robs and the comedian knows about it and gets half. It is the finest thing that you ever want to hear. Therefore we want to know where and when we can see you and we will come up to see you. We are willing to work for small salary all we want is to get a big name. We have been acting with a company but we did not want to travel so we left it.

A thoughtful reader has sent in a notice from a Los Angeles paper, which, referring to Why Smith Left Home, observes: "The cast includes Jessie Padgham Conant, Madlyn Arbuckle, and other unknown people." This is pretty rough.

Channing Pollock has kindly forwarded the card of a Washington restaurant which features "stunned oysters; lifetime experience." Mr. Pollock says it is impossible to estimate the probable length of the experience. I'd give the name of the restaurant if I did not fear a suit for restraint of trade.

The eminent "Biff" Hall has forwarded to me the name of Laura Willgoose, sent to him by a traveler in New England. He has endorsed it "expurgated," and I infer from this that Miss Willgoose will not do for Mr. Hall's justly famed soubrette album. But here am I, charged with the custody of the name Willgoose and at utter loss what to do with it. Any one wishing the article will confer a favor by writing at once. Meanwhile I wonder why "Biff" harried it out.

Charles W. Coleman reports the triumphal Western progress of an outfit called "Mamie Zozo's Eldorado Company." He sends a postal card received by a Michigan manager and containing this astounding information:

DEAR SIR: Am on our way Towards your city. MAMIE ZOZO AND HER GIRLS.

Imagine the electrifying effect of a communication such as this in a one-night stand! Mr. Coleman sends, too, the advertising copy received by the local manager from Mamie. Says it: "Mamie Zozo Co. of Beautiful Berlesgurs. Dainty Dancers, Pretty Singers, Funny Berlesgurs. A bevy of beautiful women picked from the rosebud garden of pretty girls." As I have remarked before, we miss many things here in New York.

Down town the other day I found in a book shop, over a pile of copies of Marie Corelli's wonderfully dramatized novel, the following alluring sign:

SORROWS OF SATAN
\$1.10 each.

From my recollection of the play that darkened the holidays at the Broadway Theatre,

and subsequently darkened the theatre, too, I should say that this was more than enough to pay per sorrow.

Business Agent Bert Wheeler, of the Williams Stock company, contributes this choice specimen from Boscobel, Wis.:

DEAR SIR: I notice by paper you play opera house here I would like to get the job of rolling the curtain while you show here I can role it up as good as anie one in town if you let me in to see the people play would be thankful to you have roled curtain for duncan Clark, Hyer Sisters and Chicago Show co. please let me know right away so I can be engaged.

Managers visiting Boscobel please note.

A kind but anonymous friend submits these stories about a stock company that closed recently in a Southern city: "Our opening bill," writes the friend, "was Alabama, in the first act of which there is business requiring a bunch of the pretty little flowers known as bachelor buttons. So they were specified in the property list. The overture was almost at an end when the actress requiring this most important side prop noticed that it was not in evidence. 'Props' responded to the call, and with a 'Yes'm in a second!' skipped off, returning immediately to place in the outstretched hand of the actress a quantity of patent suspender buttons—bachelor buttons indeed! Bachelor buttons had a substitute after that in the shape of a pink carnation."

"We had in the company a young man of limited experience. In one bill he was cast for a certain juvenile part, which was taken from him after the first rehearsal and given to another member. Soon afterward the young aspirant addressed his successor in the role: 'Say, how much do you weigh?' said he."

"About one hundred and sixty," returned the other. "Why do you ask?"

"Well," explained the new one, "I don't see why they gave you that part. You weigh more than I do, and they told me I was too heavy in it!"

This quotation from the London *Pelican*, about the recent production over there of The Man in the Iron Mask, is a bit of criticism after my own heart. Pray note:

The man who was locked up in the Bastille for seven years, wore an iron mask which completely covered his face, and which was never removed. Query—How was it that at the end of the seven years, when he was released and the mask was removed, he was found to be neatly and carefully clean shaven?

I'd like to bet that this observant critic doesn't wear a beard. Walter Perkins, the original barber in My Friend from India, may be able to elucidate the tonsorial mystery.

THE CALLBOY.

GOSSIP.

Eugene Redding will direct the season of Summer opera at the Victoria Park, Ottawa, Canada.

An interesting, though unnecessarily harsh little story of theatrical life entitled "In a Manager's Office," by Alfred Hennequin, Ph.D., appears in the April number of *The Arena*. It presents a picture far too frequently exhibited by writers of fiction of a brutal manager, a starving soubrette and a suffering playwright. The characters and the situation are possible—just such a pitiful scene may have been acted many times over in New York—but story writers have a way of introducing individuals as types and Mr. Hennequin is at fault in leading his readers to believe that a manager's office is a far more gloomy place than is actually the case. Fortunately the under side of theatrical life is not nearly so heart-breaking as the novelists generally would have the public believe.

Bozie Stevens was granted a divorce from John G. McDowell, April 11, in the Circuit Court of Montcalm County, Michigan, and was allowed to assume her maiden name, Lizzie Stevens.

The Edwin Maynard company, touring the maritime provinces, includes Edwin Maynard, John E. Turton, Alfred Beverley, Thomas J. Jackson, Herbert Prior, Sandfield MacDonald, Charles E. Odlin, Sara MacDonald, Theresa Newcombe, Laura May Dean, Jennie Cline, Rae Potter, Minnie Potter, Alvan, the Bartelli Troupe, Clarne Beckwith, the Potter Children, and Novelty Trio. John Muller is musical director and Rodney Waggoner advance representative. The company is now in its twenty-first week.

Albert Mellen, general manager of the Waite Amusement company, will shortly resign that position in order to devote all his attention to the Chemical Battery Light, Heat and Power company, in which he is interested.

Master Lorea Grimm, the five-year old comedian, heads the list of little entertainers composing the Earlsott Juvenile Opera company, playing last week at Heuck's Opera House, Cincinnati.

A dramatization of John Luther Long's novel, "Miss Cherry Blossom," will be presented next season, it is said, at the Lyceum Theatre.

Marie Hargraves-Lyon is not only an expert cyclist, but handles the ribbons extremely well over her natty team, "Maggie T." and "Bob Acres," and may be seen almost any fine day on the speedway.

Robert Downing, whose new play, The Commander, is proving a success, will shortly produce another new drama entitled Just a Common Man.

In consequence of the marked success of Frederick Warde in the character of Macbeth with the triumvirate he will make an elaborate revival of that tragedy the feature of his next season's repertoire, which will include The Merchant of Venice, The Lion's Mouth, and probably Francesca da Rimini.

O. P. Sisson, who has been acting as business-manager for D. P. Sutton's circuit of theatres, at Butte, Mont., has been reappointed as amusement manager for the Ocean View and Norfolk Railroad Company for their several resorts, which will open on or about June 19.

Lee J. Kellam and his wife, Jennie Woodworth, have closed a successful engagement with the Marks Brothers' Dramatic company, No. 1. Mrs. Kellam is resting at their home in London, Canada, and Mr. Kellam is playing an indefinite stock engagement at the Empire Theatre, Toronto. Both have been re-engaged for next season with the Marks company.

Henry Sutton, the former president of the Alhambra, London, England, is now the director of the Tivoli, in that city.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Failures Many, Successes Few—Death of Bond Andrews—Underlines.

(Special Correspondence of The Mirror.)

LONDON, April 29.

During the last few weeks it has been my pleasant task to chronicle the fact that our principal new play-producers have been successful. But this time, alas, it is my painful duty to record at least a couple of failures, or comparative failures, in this connection. And all this, too, in a week of some excitement in other directions, including the Rev. Dr. Parker's big, big D. hurried from the pulpit of the City Temple at the Sultan residing, at present, in Constantinople; our celebration of the three hundredth anniversary of the late Oliver Cromwell, who, if I may say so, had in his way something to do with shaping the destiny of your own splendid and still growing nation; and quite a number of celebrations, ecclesiastical and otherwise, of the three hundred and thirty-fifth anniversary of the birthday of the late W. Shakespeare, sometime an actor of no standing, but subsequently an author of repute.

Touching the above-mentioned unsatisfactory plays, perhaps I should, to be strictly chronological, first make some mention of a new musical mixture called *The Merry-Go-Round*, produced on Monday at the Coronet, Notting Hill. This was librettically the work of that young and clever, but often ultra-impulsive, author-actor, Seymour Hicks. It was, as I intimated to you some weeks ago, originally to be called *Seven Ages* and was supposed to have been in some measure inspired by a native play of yours of similar name exploited by your "Adonis" Dixey. Be all this as it may, *The Merry-Go-Round* proved but a feeble dramatic fare, that is as far as plot, story and construction are concerned. Like the aforesaid *Seven Ages* and an old-time play called *Shakespeare's Early Days*, which many an old stager such as yours truly remembers, this *Merry-Go-Round* mixture, with not too much accent on the Merry, proved to be built around the notion of the heretofore described W. Shakespeare waking up from stardom and going around town on the razzle-dazzle with a youth who is made to experience, en route, certain developments of each of the *Seven Ages*, so graphically described by the late bard in *As You Like It*, although he did stop the action of the play in so doing. Of course the whole business of the *Awakened Shakespeare* and the subsequent proceedings turn out to be only a dream, or how could you end your play? *The Merry-Go-Round* is at the moment of writing reported to follow that pretty comic opera, *L'Amour Mouille*, at the Lyric. If so, it will have to be overhauled considerably and shorn of much material that is weak, nay, is often in bad taste. Doubtless, like many another thin musical play, *The Merry-Go-Round* will be improved, especially when comedians have worked up their parts, as the dramatic critic phrase hath it. These comedians include Lionel Mackinder as the youth who starts off to paint the town crimson; Joseph Wilson as a sailor, a kind of part which he, although long a soldier, always plays very realistically; Frank Wheeler in a part several sizes too small for so clever a comedian; Frances Earle, one of our brightest soubrettes, as the chief heroine; and Martin Adeson, who gives an admirable performance of the resuscitated Bard of Avon.

Louis Napoleon Parker and Murray Carson's eighteenth century comedy, *Change Alley*, a play to which most of us, remembering these collaborators' previous excellent work, had been looking forward, was duly produced at the Garrick on Tuesday. As it was originally produced on your side there is, of course, no need to go in for description of the story. Not that this would take long, however, for said story is undoubtedly attenuated for a four-act play. I regret to say that, although *Change Alley* possesses many a dainty episode, many a clever character study, an abundance of simply lovely eighteenth century stage pictures, and the most powerful cast possible, it did not interest kind friends in front sufficiently to warrant its long stay at Manager Brickwell's house. The players (with Mrs. Beerbohm Tree specially turned on, in the faintest of last century gowns, to speak the prologue), one and all worked nobly. There is nothing but praise to be given to the Christopher Heartright of Fred Terry; the Sir Barely Standing of Eric Lewis; the Parchment of James Welch; the Father O'Nimble of "Jack" Barnes, whom you know; the Dr. Moody of that excellent old stager, John Billington; the Vesta of Mrs. Lewis Waller; the Mistress Belville of Miss Hall Caine, and especially the "Old Hundred and One" of part-author Murray Carson. At the moment of mauling there is talk of Conan Doyle's new play, *Halves*, which Manager Brickwell recently tried in the country, and, succeeding *Change Alley*, a night or two ago George Alexander produced at the St. James' the long-promised *Wars of the Roses* play by Edward Rose, who adapted *The Prisoner of Zenda*. The new play is entitled *In Days of Old*, and is a most beautifully picturesque production. As, however, it is now being shorn of considerable verbiage and its involutions, and as Alexander meanwhile has been attacked by laryngitis, perhaps through having to shout so many speeches, I will, with your kind permission, revert to the Christopher Heartright in the meantime, let me hasten to assure you that your two fascinating citizenesses, Fay Davis and Julie Opp, both scored. Fay's character, however, is at present unworthy of so artistic an actress.

During the week we have also had to sample a new "holiday" ballet, entitled *A Day Off*, at the Alhambra; a new adaptation of *The Man in the Iron Mask*, up at the Lyric, Hammersmith; a revised version of George R. Sims' *Skipped by the Light of the Moon*, now called *A Good Old Time*, at the Opera Comique; the *King's Outcast*, a drama based to some extent on certain incidents in Dickens' "Great Expectations," and a revised version of *Ma Mie Rosette*, written by Prevail and Liorat, adapted by George Dance, and set to music by Paul Lacome and Ivan Caryll.

The ballet proved a light and lively affair, with nearly all its comedians, dancers, etc., of real English extraction. It also possesses another novelty—namely, scraps of dialogue between the dancers and the next week of course a "relief" which was sadly lacking in the first adaptation. Among the principal scores was Harrison Brockbank as the King, originally played in England by that fine singer, poor Eugene Odun. During the week yours truly has also had to see the newly returned Yvette Guilbert, who, at her old London house, the Em-

pire, is again in splendid form, delighting vast audiences with her sly and intense singing and reciting. At this house on Tuesday there was a big matinee in aid of the sufferers from the recent terrible wreck of the holiday steamer *Stella* off Jersey. The numerous stars who assisted either on the stage or as ushers or programme-merchants included many favorite Americans. Sweet Edna May netted a good round sum by her programme-vending. Edna also lent valuable assistance on Thursday at the Palace Theatre's matinee in aid of the National Lifeboat Institution.

Why Smith Left Home will have its first London production at the Strand Monday. During the week it has been going strong on its trial trip at good old Margate. Also next Monday there will be brought to London, at the Grand, Fulham, to wit, a musical play called *An American Heiress*, written by Arthur Branscombe, author of *Morocco Bound*, one of the first plays of this class, and G. D. Day, who is secretary to dramatist Henry Arthur Jones and brother-in-law to novelist-dramatist Hall Caine.

I deeply regret to announce the death of the comic opera composer, Bond Andrews, who was not only one of the best composers of old English opera that we know but was one of the most lovable men it has ever been my lot to meet. Poor Andrews, who dropped dead as he was going home on Thursday night from the Savage Club, had just settled to write the music for a new old English opera, the book of which is by H. Chance Newton.

Clo Graves, the clever journalistic and play-writing sister-in-law of Manager William Greet, has just written a new play called *The Bishop's Eye*. Yorkie Stephens is to produce it. Martin Harvey will follow *The Only Way*, at the Prince of Wales' with an adaptation by Herman Merivale, of the Spanish play, *Don Juan Tenorio*. Beerbohm Tree has just secured the English rights of Moreau's *Madame de Lavallette*, which is a success in Paris. *The Elxir of Youth*, adapted by George R. Sims and Leonard Merrick, will follow *On and Off* at the Vaudeville. John Oliver Hobbes (Mrs. Craigie) is well forward with a modern comedy for Hamilton and Maude at the Haymarket. It will doubtless follow Sydney Grundy's adaptation of *The Black Tulip* and thus precede J. M. Barrie's new play.

After all his talk to the contrary, Charles Wyndham has just let the Criterion to Charles Frohman from next October. The last named Charles has just given £100 to our Actors' Orphanage Fund. The *Chalk Mark* is the name of a new three-act comedy by Hawley Francks and Alphonse Tassin, played for copyright purposes on Tuesday at the Avenue, which is about to be pulled down. Albert Gilmor, of the Princess Theatre, who was recently on your side with *A Brace of Partridges*, has this week succeeded Harry Lundy at the big music hall, the Oxford. Daisy Wood has just married Donald Munro, a young director of the Crown Theatre. Peckham. Nellie Farrer is to-night to be dined by the Gallery First Nighters' Club, and I have heard, at the moment of finishing this, that quite a new version of *Change Alley* will be submitted to us at the Garrick also to-night. Of this more anon.

GAWAIN.

THEATRICALS IN PARIS.

New Plays Reviewed—News and Gossip of the French Capital.

(Special Correspondence of The Mirror.)

PARIS, April 23.

At the Gaité last evening Les Soeurs Gaudichard, by Maurice Ordonneau and Edmond Andran, was favorably received. The work is an opera-comique, very slender in plot and musically unpretentious. M. Andran's compositions, however, are always pleasing. In this instance they are of unusual lightness and simplicity, but possessed of an agreeable rhythmic lilt. M. Ordonneau's plot reminds one of *Girofle-Girofla*. Clara and Cécile Gaudichard are twin sisters, as like in appearance as they are unlike in character. The gay, madcap Clara is the exact opposite of the quiet, religious Cécile. A young officer, Gontran, falls in love with Clara and she elopes with him, while Cécile becomes the fiancée of Gontran's friend, Deschamps. Complications, laughable enough, develop from the resemblance of the sisters, but eventually all are straightened out. The principal scene in the opera is that of a fancy dress garden party, in which the best of Andran's music is heard and some remarkably pretty costumes are worn. The two sisters were played by Madame Simon Girard, who flitted from grave to gay and back again without effort. Paul Fougère won second honors, and the other roles were well taken.

Another of Andran's works, the delightful *Miss Helyett*, has been put on at the Bouffes-Parisiennes as the opening attraction under the régime of M. Villéfrank, the new manager of the house. The tinsel score and merry book of this opera-ette have lost none of their charm, and the present interpretation is an acceptable one.

Imagine a hilarious Palais Royal farce on the stage of the dignified Comédie Française. Such a condition of affairs would be analogous to that now prevailing at the Opéra Comique, since the *Mendes-Lecocq* ballet pantomime, *Le Cygne*, was produced. Not but that *Le Cygne* is an excellent work of its class, but that class is distinctly below the standard of M. Carré's theatre, which is a subsidized house and supposed to be devoted to productions of the highest type. However, though the ballet was somewhat of a surprise to the audience, it apparently pleased them, for applause was generous. M. Mendes has revised the legend of Leda and the Swan, making Pierrot the lover instead of Jupiter, and having him kill the Swan, which he then imitates by flapping his arms about like a swan, to the apparent derision of Leda, who imagines that her beloved bird has come to life. Before this happens we have seen Leda and her maidens preparing for the bath, with Pierrot disconsolate at Leda's indifference. Just as the beautiful Leda and her companions reach the final stages of their preparations—præsto! the lights go out, and when they are turned up again the bathers are in the water. Whereupon the hopes of many in the audience are crushed. Some exceedingly pretty music is heard in the ballet and the dancing was a delight to the eye. Yet it was not the sort of thing that one expects at the Opéra Comique.

Emile Veyrin's *Le Paque Socialiste*, one of those unpleasant plays dealing with business troubles, workmen's rights and like unattractive subjects, was put on at the Nouveau last week. A tedious, actionless story told how a manufacturer, to benefit his employees, ruined himself by dividing his profits among them. Upon the death of his father he had given one-half of his inheritance to an illegitimate sister, and when his misfortunes came his creditors insisted that the alleged sister was in reality his mistress. This was heaping insult upon injury, but the manufacturer bears his troubles unflinchingly, refusing even to save himself by accepting his sister's offer to return the inheritance. If the play points any moral at all, it is that honesty is by all means the policy to be avoided. *Le Paque Socialiste* was received very coldly and had but a short career. A new bill was offered at the Nouveau last evening—*La Dernière Soirée de Brummel* and *Les Deux Deuilles*—of which more anon.

To-night at the Français the two hundredth anniversary of Racine's death will be commemorated by appropriate exercises. Some of the Français company are giving a special performance of *Bérénice* at Ferté-Milon, Racine's birthplace, to-day.

M. Porel has accepted, for production at the Gymnase, a play entitled *Dégénérescence*, written by Michel Provins, a hitherto unknown dramatist. Sarah Bernhardt continues in *Camille* at her theatre. Her London engagement will open on June 8, so that she will do no new plays here this season.

The next production at the Comédie Parisienne will be *Les Apparences*, a comedy by Henri Lyon, which will be done on April 28. The present triple bill at this little theatre has been very successful.

Paderewski is to make his reappearance here shortly in three concerts at the Salle Erard. *Le Petit Jacques*, a once popular drama, was

revived at the Théâtre de la République last evening—with considerable success, I understand. There are three American numbers on the programme at the Folies Bergère—namely, *Loie Fuller*, in her marvelous dances; Albertus and Bartram, dexterous club swingers; and the Burnells, musical eccentrics. The biograph is also a feature of the bill.

T. S. R.

AMUSEMENTS IN JAMAICA.

(Special Correspondence of The Mirror.)

KINGSTON, April 24.

A concert took place at the Town Hall, April 19. The programme opened with Henry Smart's "Hail to Thee, Child of the Earth," rendered by a choir of ladies. Then different members of the company rendered Cowen's "For a Dream's Sake," Mendelssohn's "First Violin," Leo Stern's "Oh, for a Day of Spring," Schirra's "Lullaby," and "Is It a Dream?" Blumenthal's Venetian ball song, "Charity," by Rosina; a "Life Lesson," "Chaconne à Boire," "Dear Heart," and other selections. National Anthem closed an enjoyable evening.

Professor Daniels has entertained the people of Port Antonio for three nights and a matinee. The Town Hall was packed, as plenty of money is now in circulation.

An organ recital and vocal instrumental concert will be held at the Theatre Royal on Tuesday, May 2, to inaugurate the organ that has been procured for the Masonic Lodge room.

MONTGOMERY IRVING.

AMUSEMENTS IN HONOLULU.

(Special Correspondence of The Mirror.)

HONOLULU, April 18.

The Orpheum Family Theatre, a vaudeville house, under the management of James F. Post, is having a big run of patronage. On April 15 a new bill was offered, and the S. R. O. sign was out at 8 o'clock.

Janet Waldorf and company arrived in on the steamship *Nippon Maru*, and will open at the Opera House April 22, for a season of two weeks.

M. R. Curtis passed through here recently. He has been managing Dante, and expects to return to Australia with a minstrel show.

C. L. CLEMENT.

LETTER LIST.

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Q. Dan Quilian.

R. Fred. Rashland, M. E. Rice, James L. Ring, John Rickaby, Pete Randall, Ed. B. Rogers, J. A. Raynes, C. N. Richards, John R. Rogers, Tom Ricketts, Max Rosenberg, Chas. W. Richard, Ed. W. Rowland, Chas. A. Roux, J. G. Ritchie, W. C. Robey, E. J. Radcliffe, Jno. R. Rogers, Eugene Redding, Robt. R. Richars, Mgr. Rheinstrom, Jacob Rosenthal, W. F. Riley, W. L. Romalde, W. L. Riley, Louis Fritz Roy, Edwin Milton Royle, Craig Royston, S. S. Russell, Robt. B. Richards, Geo. A. Roarke.

S. Harry R. Sanford, W. L. Stewart, Dan Sherman, Wm. James Shea, Harry Sellers, Jas. H. Shoemaker, Mr. Schofield, Alex. Spencer, Del. S. Smith, Mat. Smith, George Sulisbury, Hubert Sackett, Bert Saup ter, Stg. Mgr. Dorothy Servis Co., Steve A. Stalnach, L. J. Sheehan, Cyril Scott, La Motte Sage, Hugh Stanton, Oscar Sisson, Herman A. Sheldon, Richard Sterling, Mark E. Swan, Frank Smithson, Gus Schlike, Geo. W. Sammis, Jno. G. Sparks, Thos. Q. Seabrooke, Dan Sully, Arthur Stanford, Carlyle Scott, Ed. P. Sullivan, Chas. Shaw, Mr. Schaefer, Jos. Seunett, Walter Sanford, Mr. and Mrs. Ed. Snader.

T. Berry Tatum, John Thompson, Brenton Thorpe, W. J. Tilton, Paul Tustin, Wm. Tully, R. E. Lee Tanner, Harry Todd, Thos. Teasley, W. J. Thompson, Harry L. Tully, W. S. Tervis, Morgan Thorpe, Ed. B. Tilton, Albert Towerlner, Ed. Thurnler.

V. Ben R. Vernon, Darrell Vinton, Harlow Voorhees, Van Dyke Eaton Co., Wm. Vaughn.

W. Franklin West, P. I. Watson, Aron Woodhull, Kendal Weston, James H. Whitney, Emmett N. Whitney, Wm. Way, Walker Whiteside, G. Weiss, H. S. Wooten, F. C. Walton, H. B. Warner, Harry Weaver, J. A. Wallerstedt, Howard Wall, Joe Wurzbarger, C. E. Ward, Frank M. Wells, Mr. and Mrs. Jesse Williams, Monitor Walker, Walter Warr, Willis Bros., C. A. Wilson, Walter Wilson, Al Wilson, Chas. B. Wells, Theo. Westman, C. F. Williams, Wilson Th. Co., Wells Bros. O. Co., Fred C. Wright, Jno. B. Wells, Tony West, Jule Walters, Fredk. Warde, Al Walter, Richard H. Welsh, Wolford Stock Co.

Y. Chas. J. Young, Dan Young.

Z. E. T. Ziegler, Ed. Zimmermann, Max Zollner.

CHEW

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TELEGRAPHIC NEWS

CHICAGO.

Three New Bills—Apology to May Irwin—Castle Square Success.

(Special to The Mirror.)

CHICAGO, May 8.

This week we see three plays entirely new to this city—Trelawny of the Wells at Powers', Two Rogues and a Romance at the Grand, and a new melodrama, Against the Tide, at Hopkins', while Alice Nielsen returns to the Columbia with The Fortune Teller, and the last week of Sporting Life is announced at McVicker's. The Little Melodrama, by the way, came here originally for four weeks, and will round out twelve to great business. It will be taken from here to Milwaukee for a week, and then to St. Paul and Minneapolis for a week each. After Milwaukee Mr. Hilliard will take a well-earned rest, and his part will be assumed by Joe Kilgour, a young Chicago actor now doing splendidly with Lackaye. Manager Litt could not have secured a better man. Meantime, Sporting Life continues to big houses and will be followed by West's Minstrels, after which James O'Neill comes in The Musketeers, and then we have the new farce, The Club Baby, at McVicker's.

Will Lackaye has had an application for a position in his company from a young lady who deserves a place in the southern album. Dirce St. Cyr, (Regards to Claude Gillingwater; Victor Marmaduke de Silke, please write.)

After three weeks of May Irwin in Kate Kip. Buyer, Alice Nielsen returned to-night with her splendid company in The Fortune Teller. She hopes to remain four weeks, celebrating the 25th performance of the opera here. The advance sale has been very large, and George Bowles and Harry Summers have arranged to bill more extensively than anything ever was billed before. The Columbia engagement will be billed in every town from Portland, Me., to San Francisco, and from St. Paul to Galveston.

Referring to May Irwin reminds me that I owe her an apology, which I freely give. My attention has been called to this duty by Rose Stahl, who writes from Rochester as follows: "You won't be my ideal correspondent any more if you are going to speak of my ideal comedienne as you do this week! May Irwin, who fills the Columbia every night. Now is that polite?" No, it is not, and I hereby apologize. She may fill the Columbia materially, but she cannot do it physically. It is too large a house. But I hope it will not be when she has her new play. Sydney Rosenfeld has been here to talk with her about the play she ought to have, and he will try to "fit her."

James Neil was here last week on his way from Cincinnati to St. Paul, where he will run a stock company for the summer. He attended Lackaye's professional matinee at the Grand last Thursday afternoon along with all of the others.

"Ted" Lyons was here from the St. Louis stock last week, looking for a Queen and a Laertes for Hamlet. His daughter, Gretchen, is to be here at the Grand soon with Otis Skinner in Rosemary, following Stuart Robson.

Dear old "Dan" Godfrey, for forty years conductor of the British Guards Band, will be here with his musicians at the Auditorium, Thursday.

After a very quick trip to the Pacific Coast, Stuart Robson returned to the Grand last night with his successful new play, Two Rogues and a Romance, and made a decided hit.

The Columbia will not be on the list of open houses this summer, for it will close with the Alice Nielsen engagement and be "dark" until August, with Manager Davis on duty on the farm, and Harry Summers at South Bend.

John Drew remained two weeks in The Liars at Powers', but Ethel Barrymore left early in the last week to be maid of honor to R. Harding Davis, the reporter. Last night the Lyceum Theatre stock company opened in Trelawny of the Wells to a big house and made a splendid impression. They will be with us until Maude Adams comes for a week in Romeo and Juliet, June 5, and they may give us a glimpse of John Ingerfield, because she loved him so comes for the summer.

A manager down in the State was recently notified by Lincoln J. Carter that the leading lady of his Remember the Maine company was ill and that he should cancel the date if the manager so desired. The latter wired back: "Have you stage carpenter and scenery? Carter wired that he had, and the reply was: "Come on with show; never mind leading lady." Which goes to show that the stage carpenter is sometimes a great man.

The Castle Square company, with its magnificent chorus and sumptuous productions, is already a fixture at the Studebaker. This week The Gypsy Baron was followed to-night by The Mikado, and Henry Norman, one of our old pals, made the hit. That chorus is worth going miles to hear.

Helene Koelling, a Chicago soprano, who has been studying in Europe, gives a recital at Central Music Hall next Thursday evening, assisted by Emil Liebling, Louis Amato, and Charles W. Clark. She has a great voice.

The stock company at the Dearborn is giving The Two Orphans this week, and over at the Academy of Music we have Uncle Tom's Cabin, with Ada Gray in East Lynne in prospect. "How dear to my heart are the scenes of my childhood!"

Ward and Voland need another week of rehearsal for their new burlesque, The Floorwalkers, at the Grand Northern, and so this week is being filled by The Countess 400. The comedians will travesty Sporting Life and The Musketeers in their burlesque, for which Frank David is writing the music.

Manager Charles Daniels, of the Alhambra, enjoyed a big testimonial last Thursday night. May Dupont is to be in the cast of Jacob Litt's new farce, The Club Baby. Manager Litt will personally superintend the rehearsals, as what he does not know about babies since his own arrived is not worth knowing.

The Prisoner of Algiers is the bill this week at the Bijou.

Manager E. P. Simpson closes the twenty-eighth year of the Academy this week with Uncle Tom. Next year he will book with the new Lincoln, Lyric (old Gaiety), and Alhambra. He has made money, and will run the Chutes this summer, opening the redecorated Academy again in August.

M. J. Jacobs, manager of the Columbia Theatre Stock company of Newark, N. J., "respectfully submits" the following, which is dated "April 11," and addressed to "My Dear Sir": "I have two (2) plays called 'The Three Friends or the Cuban Rool,' and 'an exile from Russia or the capture of the Siberian Bandits.' I should like to present these two (2) plays in your playhouse on these terms: 'You stock co. I don't blive in saying what I am or what I ain't but would like you to see for yourself, accept these two (2) plays and you will oblige yourself and yours truly.' P.S. I have also got a good recommendation from my latest employer, of this city." What did you ask? Yes, this letter was produced in New Jersey.

Lincoln J. Carter has secured the Court Theatre (formerly the Criterion) for a term of five years, and will run it as a combination house.

Fully appreciating the advantages offered by Chicago, our friend Nat Goodwin has his clothes made here. Not long ago his tailor sent him a bill for four suits, and Nat returned it with the notation, "Opened by mistake."

You can't lose me. An unfortunate delay shut me out last week, for the first time on record, but it will not happen again. "Biff" HALL.

BOSTON.

The Hum of the Hub—Southern Insures His Life and Tells His Age—Items.

(Special to The Mirror.)

BOSTON, May 8.

Just at present Boston is having its end of the season uncertainty. Last Friday night one house did not know but that it might close for the season the next night, while the manager of another was hustling to get a suitable attraction. There are complications this week in the shape of the opening of a military tournament at Mechanics' Building to aid the Boston 100 Mead Club, and the opening of the series of "Pop" concerts at Music Hall, with an or-

chestra under the direction of Max Zach. The hall was beautifully decorated, and society was present to-night in honor of the opening.

Tommy Tompkins, how do you do? It seems good to have you back again, and if Prince Pro Tem does not have a successful revival at the Tremont I'll lose my guess.

R. A. Barnett has practically re-written it, and ever so many new songs are added. Fred Lenox and Josie Sadler are back in their original parts, but they have a close rival in the race for popularity, for Minnie Ashley makes a very clever Gwen-dolyn.

The Turtle is at the Park this week, and judging by the opening breathing room will be at a premium. It is easy to explain this, for Sadie Martinot is a specially strong local favorite since her days at the Museum and she has not played here for more than two seasons.

Another Museum favorite is back in town this week and at the head of his own company. George W. Wilson has been on the New England circuit all the season, but to-night he opened at the Grand Opera House in The Social Outlaw, while the old Museum success, The Gav'nor, will fill the last half of the week.

Cumberland 40, at the Castle Square, will be repeated for another week. Then will follow A Temperance Town, with George Richards, Eugene Canfield, and George Ober in their original characters.

Daniel A. Kelly is playing a star engagement at the Bowdoin Square this week in Outcasts of a Great City, supported by the stock. Ten Nights in a Bar Room will follow on the 10-20-30 régime at the Columbia. Waite's Comedy company opened to-day with Young America, a version of British Born, which was given for a professional matinee. Casey's Troubles and Uncle Sam will finish the week.

This is the last week but one of E. H. Sothorn at the Hollis, and the last week of the run of The King's Musketeer, as A Colonial Girl will be presented for the final week of the engagement.

Viola Allen's last weeks in The Christian at the Museum are advertised as "Never again in Boston or New England," and the call is so great that an extra matinee will be given.

This is the last week of The Three Dragons at the Boston, and the company will close here. Joseph O'Mara will go to London, probably to be seen in a production of The Highwayman.

Willie Collier in Mr. Smooth is to play a fortnight at the Park, opening May 22.

It does not look positive that the Columbia is to be run as a music hall in conjunction with George W. Lederer's New York and London houses. Mr. Grace, the owner, sent out a positive statement to the papers, but rumor hath it that there is quite a substantial if in the way. I should not be surprised after all to see a stock company in the house next year something like that at the Castle Square.

George Woodward, of The Christian, is to star next season.

Mrs. Agnes Booth Schoeffel has recovered from a serious attack of the grip, which confined her to her bed for a week.

Charles Bradley, business manager for E. H. Sothorn, has written the book for The Regatta Girl, which may have its production in Broadway before the summer is over. The music by Harry McLellan has been orchestrated by Fred J. Eustis.

Sam Freedman has been doing wonderful work here in advance of Julia Arthur's production of Romeo and Juliet.

It will be a matter of great interest to the profession to learn that E. H. Sothorn has this week had his life insured for \$50,000 in favor of his wife, Virginia Harrod Sothorn. Mr. Sothorn took out this insurance in the form of a twenty-year endowment policy, and in his application for it he states his age to be thirty-nine years.

I am pleased to announce that Tom Henry is cleaning out his desk at the Columbia. At various times during the past week I have received a threatening letter from a labor agitator, a patent medicine circular, a sample of advertising envelope, an application in three languages for theatre tickets on the Bowery, pictures of an Australian theatre, and the first, last and only issue of the Quarantine Bladder. Next!

The students of Boston College played Comedy of Errors last week for their annual Shakespearean theatricals.

Three home runs and a score of thirty-one to thirty was the record breaking result of a ball game played on Franklin Field last week by nines representing A Dangerous Maid and A Runaway Girl. The Maids won. All the members of the companies were present to applaud the efforts of these teams: A Runaway Girl: Hadway, shortstop; Ware, second base; Walsh, pitcher; Hogarth, third base; Kelly, first base; Leary, center; Scott, left field; Bates, center field; Beckett, right field. A Dangerous Maid: Doyle, shortstop; Anguish, second base; Sherlock, left field; Newell, center field; Smith, right field; Jewell, first base; Gorman, center; Kepler, third base; Watson, pitcher.

Griffith Davenport will probably not be revived next season.

Lotta Crabtree was in town last week. William Humphreys will leave the Castle Square at the conclusion of this week, having been advised to do so by his physician, it is said. He will rest for the summer at the seashore.

Mayor Quincy has shown himself to be a friend of the theatres. A few days ago the Board of Aldermen passed a regulation requiring proprietors of places of public amusement, owners and lessees of halls, to obtain a special license for entertainments given on Sunday for which admission fee is charged. His reason for vetoing the regulation is that the Board of Aldermen has no authority, in the opinion of the Corporation counsel, to pass such a regulation, as the matter is already cared for by law.

Giles Shine has left the Castle Square company to rest for the summer.

At the public performance of Proteus last week the Hasty Pudding Boys scored the success which I anticipated. It is a bright burlesque, and James Gilbert worked wonders with the production.

E. H. Crosby tells me that Blanche Walsh will remain under the management of Ben Stern next season, all reports to the contrary notwithstanding.

Fannie Brice played through the opening performance of The Three Dragons at the Boston last week under most trying circumstances. Just before time for the curtain to rise she received a telegram calling her to New York on account of the death of her father. Rather than disappoint a first-night audience she consented to go through the performance, and all the critics praised her work heartily, while not one knew of the trial through which she passed.

Patrons of the Castle Square will be delighted to learn that there is no foundation whatever for the report that Lillian Lawrence, the talented leading lady, had sent in her resignation to the management, to leave for California.

Grace Atwell will probably return home next month after a season in stock companies in the West.

JAY BENTON.

PHILADELPHIA.

Grand Opera House Closed—Captain Kidd's Sad Fate—Circus Draws the Quakers.

(Special to The Mirror.)

PHILADELPHIA, May 8.

With Forepaugh and Sells Brothers' Circus in town the outlook for the week at our theatres is not very promising, especially as the waning season offers very little of an attractive nature.

The Grand Opera House closed for good under the present management May 6, and the house is in the market for a new lessee. In THE MIRROR of April 15 I stated, "It is hard to realize how the management can make money with so expensive an entertainment at 25 and 30 cents," and the finale speaks for itself. The Grand is an immense structure, requiring double the number of stage hands, orchestra, and employees of any other theatre in this city, consequently the weekly salary list runs up to big figures, and a single off week plays havoc with a month of prosperity. John F. Betz, the millionaire brewer, is the owner of the property.

The efforts of E. E. Rice to resuscitate the Mask and Wig Club's production of Captain Kidd, U. S. A., by giving it a professional cast last week at the Grand Street Theatre proved a dreadful fiasco, and Captain Kidd is buried forever. This leaves the Broad Street Theatre without any bookings until the week of May 29, when Olga Nethersole is to play a week, closing the season. Alice in Wonderland was originally announced to play four matinees, but now forms the attraction for the entire week, with the rest of the time as yet in doubt.

Way Down East continues in good favor at the Chestnut Street Theatre, to-night its fiftieth per-

formance in this city, being celebrated by souvenirs.

There are no further bookings.

For the last week of the season at the Park Theatre Creston Clarke and Adelaide Prince are seen in The Ragged Cavalier and The Bells, each for three performances. This company has been here for six weeks to large audiences, and has given first-class productions.

Manager William J. Gilmore at his popular Auditorium this week presents a refined vaudeville bill, furnished by Robert Grau, Frederic Bond and company. Flo Irwin and Walter Hawley, Jess Dandy, Galindo, Duffy, Sawtelle and Duffy, the Deltorellis, Keno and Welch, Masse, and Raymond and West form the programme, and were well received.

Mike Fifi received its first representation in this city this evening at the Chestnut Street Opera House with a company of first-class players. As there are no further bookings at this house until May 29, when Maude Adams appears for one week to close the season, Mike Fifi will fill in the gap.

The Sporting Duchess is a valuable piece of stage property, and the managers of the Girard Avenue Theatre who own the play, have revived it for this week, meeting with great favor. Kate Dalglish has been added to the large and talented company. Next week Virginia, May 22 Carmen, which will end the season.

Forepaugh Theatre's stock organization gives this week a pleasing performance of The Little Detective, with Carrie Radcliffe in the title-role. It is handsomely staged and well patronized. Next week Jean Eyre.

In Gay Paree is in its second week at the Walnut Street Theatre. George C. Boniface, Jr., joined the company to-night. At present there are no further bookings.

The People's Theatre closed its season May 6. The week's attraction at the National Theatre is Gettysburg, with a good company and realistic scenic effects. Next week Paul Gilmore in The Musketeers.

Powell, the magician, after one week at the Eleventh Street Opera House, closed May 6, and the theatre is dark.

The cyclorama of the Battle of Manila continues at the Arena Building.

Forepaugh and Sells Brothers' Circus are in town for the week at Twenty-ninth Street and Columbia Avenue, and attracted the big crowds to-day.

S. FERNBERGER.

WASHINGTON.

Bills of the Week—Hanford's New Play—Warde's Whispermings.

(Special to The Mirror.)

WASHINGTON, May 8.

Wilton Lackaye opened to-night at the New National in Charles O'Malley, which had its first production in this city just a year ago at the Lafayette Square, and met with instantaneous success. A large audience was on hand this evening. Mr. Lackaye received warm commendation for his sterling portrayal of the romantic Irish Dragoon. His performance shows that in the past year he has made a diligent and exhaustive study of the possibilities of the character. The play was handsomely staged, and the supporting company comprising Joseph Whiting, Joseph Kilgour, J. Palmer Collins, Menifée Johnstone, Joseph O'Keefe, Arthur Matland, M. D. Lumden, A. J. Lyman, Claude Gillingwater, Matthew Ballard, Agnes Rose Lane, Olive May, Madge Duffee, and Alice Evans filled the various roles with distinction.

A most praiseworthy performance of The Wife was given at the Columbia Theatre to-night by the Frawley Stock company. The usual big house was present. The distribution of the characters was without fault. Manager T. Daniel Frawley, whose characters in the past two weeks have been of the light comedy order, proved his power in a straight role by an excellent performance of John Rutherford, Harrington Reynolds, the new leading man, made his first appearance as Robert Gray, and won immediate favor. Myron Calice's Matthew Culver was a carefully studied impersonation, as was also the Silas Truman of Geoffrey Stein. Charles W. King appeared to advantage as Major Homer Q. Putnam. Helen Truman was played with fine effect by Selene Johnson. Lucille Ferrant was forcibly delineated by Mary Van Buren. Alfred Hickman's Jack Dexter was a light comedy performance of much merit. Mrs. F. W. Bates was at her best as the philanthropic Mrs. S. Bellamy Ives and Georgia Welles as Kitty Ives added another to her successful ingenue roles. Ada Levick was a charming Mrs. Amory. George Gaston and Corinne Parker filled small parts well. Sweet Lavender is the underline. Williams and Walker's colored company opened at a large house at the Academy of Music, presenting an entertainment that was full of good songs and specialties.

Harry Bartlett and Grace May in the farce-comedy, A Woman in the Case, revised and rewritten by William T. Bryant, will be one of next season's attractions, under the management of Hugh Coyle, formerly a Washingtonian.

W. W. Rapley, manager of the New National and the Academy of Music, has moved his family to his stock farm at Avenal, Montgomery County, Md., for the summer. He will devote himself to the training of his trotting horses. The National Theatre's season has been the most successful in its history, and the Academy has had the best in four years.

Virgie Luckett's May Ball at the Columbia Theatre to-morrow afternoon will be something out of the ordinary. The spectacle, The Sleeping Beauty, will be presented by her pupils.

Joseph E. Luckett, of the Columbia Theatre management, has been chosen to represent the Peace Jubilee Committee in the business management of the many musical events to be held during Jubilee Week.

Harry Corson Clarke has resigned from the Frawley to secure a much needed rest. This is to be regretted, as he had become such a favorite that his first entrance was always a signal for applause.

The Carroll Institute Dramatic Club, who have been rehearsing Alabama for some weeks past under the direction of T. Daniel Frawley, will present that play at the Lafayette Square April 19 for the benefit of a local charity.

Charles B. Hanford has a new Southern play, Private John Allen, and negotiations are pending for a first production here shortly, with Mr. Hanford in the title-role.

JOHN T. WARDE.

ST. LOUIS.

A Large Crop of Benefits—Summer Offerings—This Week's Bills.

(Special to The Mirror.)

ST. LOUIS, May 8.

Cooler weather the last two or three nights of James O'Neill's engagement in The Musketeers at the Olympic last week largely increased the attendance, which was good, however, all the week. Saturday night the regular season of the theatre closed. Next season, it is said, Manager Short will endeavor to book some of the best attractions for a longer time than one week. The engagement this season of Olga Nethersole for two weeks demonstrated that our people would support the plan.

At the Olympic to-night Miss Flynn, a St. Louis girl, who has been in the Grand Opera House Stock company, had a benefit.

The regular season at the Grand Opera House closed Saturday night, but a number of benefits are to be given for this week. Yesterday afternoon and evening Manager Giffen was honored, and The Jilt was given to large audiences. To-night Hobart Bosworth was the beneficiary. A Lottery of Love was the bill. To-morrow night John B. Maher and Grayce Scott share the proceeds, with A Bachelor's Romance as the attraction.

There are more benefits at the Imperial. Minnie Seligman occurred to-night, when Forget-Me-Not was produced. Miss Seligman leaves at once for New York. Gus Weinberg's testimonial will take place on Wednesday afternoon and evening. The Open Gate will be played, and a long list of vaudeville entertainers will also appear.

The attraction this week at Havlin's is Uncle Tom's Cabin.

The Columbia has for this week Hopkins Trans-Oceanics, including Kara, Josephine Gussman, Waterbury Brothers and Tenney, Wilson and Leicester, Charlie Case, Polk and Collins, the Le Paige Sisters, and many others. After next week the theatre will close.

Fred Rider's Night Owls are the card at the Standard this week.

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HENRY C. MINER, People's Theatre.

The Malcolm Williams and Gus Weinberg Stock company will open a season of three or four weeks at Chirig's Cafe on May 21 in The Galley Slave. In case the experiment proves a success the company will continue through the summer and the Spencer Opera company will be canceled.

The Olympic Theatre has been engaged for twenty Sunday afternoons next season by William Weil, for popular concerts.

Charles P. Salisbury, of the Columbia, who went to New York last Monday on business, returned on Saturday.

Hopkins' Trans-Oceanic company will be the attraction at Forest Park Highlands for the police benefit commencing May 15.

W. C. HOWLAND.

CINCINNATI.

A Performance in German—James Neill to Lease Robinson's?—Gossip.

(Special to The Mirror.)

CINCINNATI, May 8.

The theatrical season of 1898, 1899 is over, and only one theatre is open this week. The year has been fairly successful, and it is doubtful if any good attraction has grounds for complaint as to the amount of business done.

Buffalo Bill's Wild West and Congress of Rough Riders is here, and gives four performances to-day and to-morrow at the Cumminsville grounds. The horsemanship displayed was marvelous. The realistic representation of the famous charge up San Juan Hill was also an important feature.

The Grand adheres to its time-honored custom of giving an extra week of Uncle Tom's Cabin before finally closing for the season at popular prices. Good houses will mark the engagement, which begins to-night.

Last night at the Walnut a performance of great dramatic interest was given for the benefit of the German Free Kindergarten. It was The Queen of Liars in German, the version used being translated from Harrison Grey Fiske's adaptation of Daudet's work by Mrs. Leopold Markbreit. Mrs. Markbreit herself appeared in the title-role, and brought to it all her splendid power as an actress. The one-act musical comedy, Papa Has Permitted It, was also produced.

Miss Mannheimer's Dramatic Club was seen to good advantage in the hall of the University of Cincinnati Friday in the sparkling plays, A Cup of Tea and An Exciting Day.

Charles Wyngrate, who played the leading juveniles with the Neill Stock last season, is to be with the new Pike Stock company. Mr. Wyngrate has been with Roland Reed for several months.

George Schoettel and Albert Groom, the treasurers of the Fountain and Pike, respectively, will have charge of the finances at the Baseball Park during the summer.

Sauer, the eminent pianist, will be heard at the Pike next Monday.

James Neill is considering the leasing of Robinson's Opera House for the coming season, and placing there a stock company headed by Edythe Chapman and himself.

WILLIAM SAMPSON.

BALTIMORE.

Closing Week at Ford's—Albaugh Stock's Big Business—Other News.

(Special to The Mirror.)

BALTIMORE, May 8.

Conried's Irving Place Theatre company presented Hans Hucklebein at Ford's Grand Opera House this evening. Quite a large audience, composed in the main of our German citizens, greeted this really excellent company and they were rewarded by a first-class performance. During the week Das Erbe and Der Herr Senator will be produced. This engagement closes the regular season at Ford's, which in all respects has been a very satisfactory one. All of the good companies playing there have drawn splendid houses, and the same reward has been meted out to some of the inferior ones. Manager Charles E. Ford is now engaged in making arrangements for the vaudeville performances which he will conduct at Electric Park this summer.

Sweet Lavender is the bill at the Lyceum Theatre this week and a most satisfactory performance is given by Manager John W. Albaugh, Jr.'s excellent company. Lotta Lintinich is seen as Minnie Giffillan, while Beth Franklin appears as Lavender. The play last week was Love in Harness, and was one of the best performances of the season.

Paul Gilmore appeared this evening at the Holiday Street Theatre in The Musketeers and made a very favorable impression.

The Smyth and Rice Comedians presented My Friend from India at the Auditorium Music Hall this evening to quite a good audience, and unless the hot weather interferes they will undoubtedly enjoy a week's good business. The company is a well balanced one and gives a very acceptable performance. This is their return engagement this season, which is an evidence that they were appreciated on their former visit.

Rose Sydel's London Belles are the attraction at Kernan's Monumental Theatre, where they will be followed next week by the Big Sensation company.

The big business at the Lyceum Theatre continues. Standing Room Only having been the order on several evenings last week.

HAROLD RUTLEDGE.

THE STOCK COMPANIES.



Thomas M. Reynolds, whose portrait heads this column, has just closed his third successful season with the Meffert Stock company, Louisville, Ky. In appreciation of Mr. Reynolds' popularity, clever work and drawing power, Colonel Meffert devoted the last week of the season to a Glided Fool. Mr. Reynolds, in the title role, surprised even his most sanguine admirers by his clever portrayal of Chauncey Short, displaying a natural aptitude for this class of work by his ease and grace in both comedy and pathos. Mr. Reynolds began his stage career with Margaret Mather, then joined the Frohman forces, and since has had a varied and extensive experience with stock companies and road combinations. He has the versatility most necessary for stock work, and an almost limitless repertoire. Mr. Reynolds has not yet settled for the Summer of next season.

Because of the tremendous success of the Meffert Stock company, Louisville, in The Three Guardsmen a few weeks ago, and the big hit scored by Oscar Eagle as D'Artagnan, Manager Meffert repeated the play week of April 23, featuring Mr. Eagle as D'Artagnan. In spite of the hot weather the attendance was good, and the performance was a much better one on account of certain changes in the cast. Mr. Eagle repeated his masterly interpretation of D'Artagnan, and on Saturday night, it being his closing night for the season, he received some fifteen bouquets of flowers over the footlights. Of the newcomers in the cast, Lawrence Griffith made a positive hit as Athos, while Ann Fairchild as Lady de Winter, Frank M. Kendrick as Bonacoeux, Frederick Russell as Rochefort, and Verne Castro as Constance, all scored heavily. Esther Lyon repeated her effective performance of Anne of Austria, and Adolphe Letina, C. F. Gibney, Thomas M. Reynolds, Charles McIlheney, and the other members of the company gave excellent support. Last week, the last of the season, the company appeared in A Glided Fool, with Thomas M. Reynolds in the title role, in which he scored quite a success. He has played so much light comedy that his friends were surprised that he handled the pathetic scenes so well. Esther Lyon, as Margaret Ruthven, added another to the many hits she has made here, while Verne Castro, Adolphe Letina, Charles McIlheney, Anna MacGregor and others were splendid in the various roles assigned them. As the Rev. Mr. Howell, Lawrence Griffith scored a special hit. Mr. and Mrs. Oscar Eagle (Esther Lyon) will go to West Baden Springs, Ind., to spend a fortnight, and Verne Castro leaves for San Francisco. Most of the other members of the company depart for New York this week.

The Girard Avenue Theatre Stock company presented week of May 1 The Charity Ball to good attendance. Walter Edwards as John Van Buren, Edwin T. Emery as Alec Robinson, George Barbier as Dick Van Buren, and Edward Middleton as Judge Knox, scored heavily. Gilbert Ely made an excellent impression as Cruger. Valerie Bergere as Ann Cruger, Emma Maddern as Angel, Beatrice Ingram, and Mae Cody, were seen to advantage. Ethel Lynn, Alice Penoyer, and Wilson Hummel were happily cast. The scenery, from the brush of Walter Street, added to the attractiveness of the offering. The Sporting Duchess is the current bill. The season at the Girard Avenue will close May 27.

The Standard Theatre Stock company closed its season on Saturday.

W. N. Wadsworth has been engaged for the Girard Avenue Theatre Stock company next season. For the past two seasons Mr. Wadsworth has been with the Grand Opera House Stock company, Pittsburg.

Ethel Hertslet has joined the Summer Stock company at the Standard Theatre. She has signed with Broadhurst Brothers for next season, to appear in What Happened to Jones.

The A. Emerson Jones Stock company opened its Summer season at the Grand Opera House, Peoria, Ill., to a large audience. Jim the Penman was the opening bill. Several of the company made distinct hits, among them Margaret Dibdin Pitt, Ethel Browning, James E. Nelson, John L. Wooderson, Louise Ripley, and Victor Moore. The next two bills will be The Ironmaster and Hazel Kirke.

Katherine R. Glenn, having closed with Newell's Cyrano de Bergerac, has signed with the A. Emerson Jones Stock company for the Summer season.

The Thanhouer-Hatch Stock company has secured the sole rights for the Summer season to The Masked Ball and Aristocracy.

Mary Davenport (Mrs. J. Duke Murray) returned to town on Wednesday, after a very successful season with the Thanhouer-Hatch company. At Miss Davenport's farewell appearance with the company she was presented with many floral tributes.

Henry Stockbridge has not been engaged, as has been stated, with the Thanhouer-Hatch Stock company for next season.

Alice Johnson, who has won many successes in comic opera, and was one of the shining lights of the Della Fox company in The Little Host this season, made her first appearance in comedy with the Frawley Stock company, Washington, last week. She was specially engaged to play the gay Flis Oristanski in All the Comforts of Home, and scored an emphatic hit by the spirit and vivacity with which she played, as well as by her personal beauty and by the handsome gowns she wore. Miss Johnson is a Washington girl, and her many friends were delighted at her success in dramatic work.

Julia Hanchett made her appearance with the Cummings Stock company, Detroit, week of April 24, as Madame Prudence in Camille, and

was welcomed warmly. Her artistic performance received high praise.

The Garrick Stock company closed its season at Brandon, Manitoba, March 25. Edmond D'Oleze, of the company, has been engaged for leads, and Leland Welsh for juveniles, with the Lyceum Stock company, now touring British Columbia.

John J. Farrell, leading man of the Hopkins Stock company, New Orleans, was very successful in his portrayal of John Swiftwind, the Indian, in Northern Lights last week.

Mr. and Mrs. James Durkin (Jeannette Ashbaugh) closed with the Cummings Stock company, Toronto, May 6, and have joined Paul Cazeneuve for the Summer season.

Moths was presented by the Théâtre Français Stock company, Montreal, last week. Benjamin Horning's Lord Jura was a finished piece of work, and Morris McHugh won honors as the Duke of Mull. Thomas McGrane, Walton Townsend, and Richard Sherman were good in their respective parts. Dora Norman's Lady Dolly was excellent, Esther Moore made a pleasing Duchess, and Charlotte Deane's Vera was excellent. Nellie Callahan did good comedy work. The scenery was very effective. This week My Partner is the bill.

Lavinia Shannon has returned to New York after a season's hard work with the Grand Opera House Stock company, Indianapolis. Miss Shannon has been re-engaged as leading woman there for next season.

Horace Lewis closed with the Giffen Stock company, St. Louis, on Saturday. He appeared as Prince Malleotte in Forget-Me-Not at Minnie Seligman's benefit on Monday. Mr. Lewis was the original Prince Malleotte with Genevieve Ward, and this was his first appearance in the part in seventeen years. He will arrive in New York to-morrow, and will support Miss Seligman in her vaudeville tour.

James M. Brophy has been engaged for the Thanhouer-Hatch company, Atlanta, Ga.

The Thanhouer-Hatch company left this city May 8 for Atlanta, where its Summer season will begin on May 15.

James O. Barrows has nearly completed the work of organizing his Summer Stock company for Peak's Island, Maine.

Herman A. Sheldon, this season with the Grand Opera House Stock company, Indianapolis, Ind., has gone to his home, at St. Joseph, Mo., to spend several weeks. Mr. Sheldon has signed with the Walter Clarke Bellows Stock company for a Summer season at Elitch Gardens, Denver, Col., opening May 27.

Joseph Totten and Frank Richardson, of the Columbia Theatre Stock, Newark, N. J., will be tendered a joint benefit by the management and patrons of that house, on May 18. The Gunner's Mate will be the bill offered.

Sadie Handy has signed with the Columbia Theatre Stock company for the remainder of the season.

THE BROOKLYN THEATRES.

The advent of Forepaugh and Sells Brothers' United Circus in Brooklyn last week hurt the business of the theatres. The tent show played to capacity at every performance. The stand was for one week on the Jaxon Opera company has caught on at the Amphion Theatre, where Pinaflore, Cavalleria Rusticana, and The Mikado at 25 cents divided the week and drew large audiences. This is the final week of the engagement, when Lucia di Lammermoor, Il Trovatore, Bohemian Girl, and Carmen will be presented. The Jaxon company will return in September for a run. At the Montauk Theatre Joseph Jefferson put in a good week. He was followed on Monday night by the Castle Square company, which moved over from the American Theatre of Manhattan Borough for a Spring season of grand opera. Aida is the opening bill. The season at the Columbia Theatre came to a close on Saturday night with Mlle. Fifi and the original cast. The Turtle did not prove a record breaker at the Bijou. It is succeeded by The Prodigal Daughter. The Gayety turned out but medium sized audiences to greet the Two Little Vagrants, while the Kentz-Santley company fared even worse at the Empire. Carl A. Haewin and Irwin's Majestic Burlesquers are the underlines respectively at the above houses. The Rentz-Santley company move over to the Star this week. The Novelty, at which Percy Williams has offered high-class vaudeville with varying success, shut down for the season last Saturday night. His East New York house, the Brooklyn Music Hall, will remain open until hot weather. Mr. and Mrs. Augustin Neville and Bert and Sophie Leslie are the headliners here.

COMPANIES CLOSING.

Yon Yonson, in this city, May 20.
W. H. Crane, at Jersey City, May 15.
Kate Claxton, at Newark, N. J., April 29.
A Dangerous Maid, in Boston, on May 6.
Minco's City Club, at Boston, Mass., May 27.
Frankie Carpenter, at Trenton, N. J., April 27.
Elroy Stock company, Asbury Park, April 27.
The High Rollers, in Boston, Mass., on May 27.
James Kidder-Warde, in Detroit, Mich., on May 10.
Joseph Jefferson, at Rochester, N. Y., on May 13.
James A. Herne, in Griffith Davenport, at Stamford, Conn., on May 13.
Mrs. Leslie Carter, in Zaza, on June 17, in this city.
Leon Washburn's Minstrels, at Exeter, N. H., on May 6.
Blondell and Fennessy company, at Sheboygan, Wis., April 28.
Wiedemann's Comedians, at Madison, Ind., May 13.
James W. Reagan, in The Bells of Shandon, at Quebec, May 4.
The Broadway Theatre Opera company, in Boston, on May 13.
Katie Rooney, in The Girl from Ireland, under management of A. C. Dorner, at Portland, Me., May 6. The company returned to New York.
Blanche Hazleton, on April 8. Miss Hazleton has gone to her home in Chicago and will proceed later to her Summer cottage at Lake Fremont, Mich.
A Romance of Coon Hollow, in Detroit, on May 13. The season opened in St. Louis in August, and has extended to Manitoba, British Columbia and the Pacific Coast. The tour will cover nearly the same ground next season.

AMONG THE DRAMATISTS.

R. C. Carton's new play, Wheels Within Wheels, will follow A Court Scandal at the Court Theatre, London.
Harry Morris will present next season in an elaborate manner a new travesty on Cyrano de Bergerac. The book of the burlesque is by John A. Fraser, a Chicago librettist, and the music is by Wilhelm Schaffer.
Claude Soares, author of Prisoner of Spain, has nearly completed a new Scandinavian-American comedy-drama in four acts.

AMATEUR NOTES.

The Mansfield Dramatic Club, of Houston, Tex., presented on April 28 and 29, at the Sweeney-Coombs Opera House, Houston, four plays, Pauline Pavlovna, The Ladies' Battle, Nance Oldfield, and Always Intended. The performances, given in aid of the De Pelchin Faith Home Association, were most successful. The casts included Mrs. Jeffrey T. Gibbons, Hettie Otis, Mrs. William Christian, Alice Mae Jones, Lillah Wiane, Miss Woodward, Pearl Williams, Mrs. B. R. Herring, Amy Knight, F. H. Safford, Jesse Andrews, Harold Woodhead, Sidney Murray, Thilford, C. Russell Munger, G. Hancock Hervey, J. G. Albert, K. H. Logue, and T. T. Swearingen. The officers of the club are R. A. Chadwick, Jr., business manager; F. A. Safford, stage manager; J. G. Albert, master of properties, and Mrs. William Christian, wardrobe mistress.

Two farces by Edith Lawrence Black were played at the Berkeley Lyceum last Thursday for the benefit of St. George's Cadets. The casts included Miss Black, Miss Booker, Alice Howland, Berna Smith, Emily Hoffman, Angelica Schuyler Church, and James S. Anderson.

A capital amateur circus performance was given last week at the Knickerbocker Athletic Club.

Society amateurs successfully presented Diplomacy at Stillman Music Hall, Plainfield, N. J., on April 28, the cast including Alfred Young and J. Frank Dalton, of the Brooklyn Amaranth Society, Mr. and Mrs. William L. Saunders, P. A. Pincoff, Laurens H. Van Buren, Arthur Murphy, Harry M. Curtis, Grace Webster Cooley, Lily Gordon Wickham, Florence Waring, and Marie W. Honeycutt. Mr. Young managed the stage.

The Jesters, of Trinity College, Hartford, Conn., will play One Touch of Nature and Pistols for Two at Carnegie Lyceum this (Tuesday) evening.

The Belvidere Musical Society will present The Pirates of Penzance at the Knickerbocker Athletic Club Theatre to-morrow (Wednesday) evening, under direction of A. A. Wild.

The Amaranth, Brooklyn, brought to a close April 26 the most successful season in the history of the society. Encouraged by the marked success of their early productions, which included David Garrick, Betsey, Diplomacy, and the new play, Our New Minister, they very fittingly turned attention to Tribly. The smoothness of the performance again showed the mastery hand of the able stage director, Alfred Young. The play was excellently cast and well performed, with but one exception. Helene Wintner, who essayed the role of Tribly, appeared out of her element, but still offered an intellectual characterization. Harry C. Edwards again demonstrated his versatility, scoring the hit of the evening by his masterly impersonation of Svengali. His performance with the Amaranth last season have been of a high order. Hugo Wintner was a careful and earnest Gecko, while Charles Curtis surprised his fondest admirers by his really good work as Zouzou. Marion Stanley was a capital Madame Vinard. The grinnettes were vivaciously presented by Margaret Jenkins and Lottie Danley.

SAID TO THE MIRROR.

GEORGE H. BROADHURST: "My attention has lately been called to a circular issued by one Charles H. Rosskam, a Chicago impresario, who describes himself as 'the same old hustler, with a brand new wrinkle.' The document fairly bristles with grandiloquent plans for next season, set forth ungrammatically. Now I will have no quarrel with Mr. Rosskam over his grammar or his plans or his 'new wrinkle'; but I do object to his statement that he intends to secure 'all the rights to the original paper, scenery and effects of What Happened to Jones and Why Smith Left Home,' and that he will present them in one-night stands at the 'ever-popular 10-20-30.' Mr. Rosskam is mistaken. He may pave the way for his company next season with these expressed good intentions, but I assure you he will not be permitted to carry them out as long as there is any virtue in the American copyright laws."

HOWARD C. RIPLEY, Providence correspondent of THE MIRROR: "James K. Keane, who has been ill in this city for the past four months, is now very low, and his physician says there is no hope of recovery. Both he and Mrs. Keane (Alice C. Keane) are in destitute circumstances and would be glad to hear from, and see their friends, at 293 Fountain Street, Providence, R. I."

W. S. BUTTERFIELD: "Astonishing were the results of my first MIRROR advertisement of the Manhattan Dramatic Exchange. More than a thousand letters were received. What better returns might be expected?"

GEORGE FELIX: "My card in THE MIRROR has brought me a surprising number of letters."

GREENVILLE TALBOTT: "I have engaged all my people for the Talbott Dramatic company next season through my advertisement in THE MIRROR."

FRANK G. COTTER: "I wish through THE MIRROR to contradict the statement recently published in the New York Journal that Madame Janauschek was compelled through ill-health to decline the part of Richelleu in the coming presentation of The Musketeers by the Professional Woman's League. Madame Janauschek refused the part by my advice, and for two reasons: First I objected to her placing herself in a position where for weeks together she would be unable to accept possible engagements. Second, the Richelleu of The Musketeers is not worthy of a Janauschek, as it would subordinate her to her artistic inferiors. I am to have the honor of managing that distinguished artist for the coming season in a new and revised version of the dramatization of Sir Walter Scott's novel, 'Guy Mannering,' which will be produced under the title of Meg Merrilies, making the character of the old gypsy the central and dominant figure, having an entirely new act written, strengthening and modernizing the other parts, producing it with new scenery, properties and effects, which I believe will not only revive all the old popularity of the character of Meg, but greatly enhance and extend it. It will give the present generation of theatregoers a genuine novelty, and the old-timers an opportunity to compare the greatness of a Cushman with that of a Janauschek. I know of no character in the whole range of the drama that affords such opportunities for those grand bursts of passion with which Janauschek can so thrill an audience, and I believe her performance of Meg Merrilies will be one of the great hits of the season."

MUSICAL NOTES.

Verdi, it is said, has resolved to attempt no more composing, believing that his days of work are past.

Ignace Paderewski was involved in a carriage accident in Paris last Tuesday, but was uninjured.

Frau Julia Kopacki, who appeared in a number of operettas at the Irving Place Theatre a year ago, sang the role of Mimosa in The Geisha at Moscow, Russia, on last Thursday night. A cablegram received here the following day announces that the operetta and the singer were enthusiastically received.

Emil Paur's New York Symphony Orchestra will begin on May 30 a series of Summer concerts at Brighton Beach, N. Y.

Vladimir de Pachmann will return to America next season for a concert tour, under the management of Henry Wolfsohn.

The marriage of Emil Fischer and Camille Seygard has been reported from Germany.

Suzanne Adams, who left New York for Europe on April 22, is said to be seriously ill in London.

NOTES OF NEW THEATRES.

Indications are that a new theatre will shortly be erected at Oil City, Pa. The city has had no playhouse since March, 1898, when the Oil City Opera House was destroyed by fire. To supply the need of a place of amusement Daniel J. Geary, a local manufacturer, has purchased property centrally located, and purposes erecting thereon a first-class theatre. It is said that the construction will begin at once, so that the house will be ready for opening next season.

Former Mayor Black, of Chester, Pa., is to build a new theatre in that city, at a cost, it is said, of \$100,000. Work will be begun in a few weeks.

OBITUARY.

Alfred Edward Humphreys, professionally known as Alfred Beverly, died on April 4 at St. John, N. B., aged eighty-six years. He had long been known as a comedian and had been associated with many of the old stock companies in various cities. On June 9, 1873, he appeared at the Olympic Theatre, in this city, as Detective Sharp in Driven from Home, with the Coleman Sisters. When Harrigan and Hart made their managerial debut, on Aug. 7, 1876, at the Theatre Comique, Mr. Beverly played the Cockney role in Mr. Harrigan's farce, On the Beach. With Buffalo Bill Mr. Beverly appeared at the Windsor Theatre on March 15, 1880, as Dr. Boniface in Buffalo Bill at Bay. At the same theatre he played Cannibal Jack in Up Salt Creek, on Aug. 29, 1881; Allen in Baron Rudolph, with Mr. and Mrs. George S. Knight, on Oct. 30, 1882; and Jean Brillo in Lost in Africa, on Sept. 2, 1889. At Niblo's Garden, on March 4, 1889, Mr. Beverly was seen as Governor Marks in Two Lives. He played Jack Salt in Unknown, at the People's Theatre, on Sept. 21, 1891, and, at this and other theatres, was seen in 1893 as Dave Blake in A Nutmeg Match. Of late he had traveled for the larger share of the time with combinations.

Colonel Edmund Rosse Dalton died at Waynesville, O., on May 6, aged fifty-nine years. He was the husband of Catherine Eckert, now in England, and father of Ada Rosse Dalton and Dolly Dalton. He was once manager of Huerck's, the Grand, and the Walnut Street theatres, Cincinnati, O., and he had been associated with Edwin and John Wilkes Booth, Charlotte Cushman, Fanny Davenport, and other eminent players. His daughter, Ada Rosse Dalton, was at his side in his dying moments. Colonel Dalton's death was due to complicated disorders of the stomach.

Elmer T. Bowly, treasurer of the Grand Opera House, Indianapolis, died at that place April 28, aged twenty-three years, of typhoid fever. He had been connected with the Grand for twelve years in various capacities, and was very popular, both in and out of the profession. The funeral services were held April 30 and nearly every employee of the various Indianapolis theatres was in attendance.

Everett T. Collins, formerly leader of the orchestra at the Lawrence, Mass., Opera House, died at that place April 29 of brain trouble. Mr. Collins was widely known in musical circles. He was the composer of two comic operas, The Automaton and The Bride of Seville, both of which had amateur productions. Interment was at Exeter, N. H., May 1.

Leon Prosper, electrician at the Grand Opera House, New Orleans, who had been connected with that theatre for eleven years, died April 19. He was well known in the profession and was familiarly known as "Swift."

Professor Leroy J. Boggs, a composer of some note and an associate of the late Maurice Strakosch, died on May 4, at Flushing, N. Y., of Bright's disease. A widow and three daughters survive.

Charles K. Craw, a former correspondent of THE MIRROR at Fairbault, Minn., died at Minneapolis April 28 of Bright's disease. St. Paul Lodge, No. 59, B. P. O. E., of which Mr. Craw was a member, took charge of the funeral.

Edward Beasley died in London, Eng., on April 16. He was forty years of age. In December, 1878, Mr. Beasley appeared at the old Theatre Comique, in this city, under the management of Harrigan and Hart.

The father of Andrew Mack died on May 1 in Boston, Mass., of heart disease. The remains were brought to this city and were placed in a receiving vault awaiting interment.

William Sharp has died in London, aged eighty-five years. He was for many years a dresser for Charles Kean, and became subsequently a prominent business man.

Mrs. Jay H. Van Norden, mother of Josephine and Lola Allen, died in New York city on May 1 of heart disease, aged fifty years.

Carl Schillinger, aged sixty-five years, a member of the orchestra at the Grand Opera House, St. Louis, died in that city May 1.

Leo Willis, formerly manager of Read's Opera House, Salem, Ore., died at that place on April 10.

Born.

CROSBY.—A daughter to Mr. and Mrs. F. W. Crosby (Helene MacDonald), on May 5.

FERRY.—A son to Mr. and Mrs. Ferry, at Oskaloosa, Ia., on May 2.

Married.

ACCOOL—MACKAY.—Harry Accool and Alice Mackay, at Lancaster, O., April 20.

BROWN—CAMPELL.—H. C. Brown and Beatrice Campbell, at Honolulu, H. I., April 18.

CLOPTON—WALFES.—C. F. Clifton and Cecil Belle Wales, at St. Paul, Minn., May 1.

DAVIS—CLARK.—Richard Harding Davis and Cella Clark, at Marion, Mass., on May 14.

FISCHER—SEYFARD.—Emil Fischer and Camille Seyfard, in Germany.

GADEN—WARREN.—On Saturday, April 22, Alexander Gaden and Florence Warren, at Louisville, Ky.

KRAUS—BELMONT.—M. A. Kraus and Anna Belmont, in Chicago, Ill.

MARTIN—GEROME.—Jacques Martin and Lillian Gerome, in New York city, on May 6.

MATHIS—ST. CLAIR.—Charles B. Mathis and Nellie Marie St. Clair, at Sheboygan, Wis., on April 29.

Died.

BOGGS.—Professor Leroy J. Boggs, at Flushing, N. Y., on May 4, of Bright's disease.

BOWLBY.—Elmer T. Bowlby, at Indianapolis, Ind., April 28, aged 23 years, of typhoid fever.

BEASLEY.—Edward Beasley, in London, Eng., on April 16, aged 40 years.

COLLINS.—Everett T. Collins, at Lawrence, Mass., April 29, of brain trouble.

DALTON.—Colonel Edmund Rosse Dalton, at Waynesville, O., on May 6, aged 59 years.

CRAW.—Charles K. Craw, at Minneapolis, Minn., April 28, of Bright's disease.

HUMPHREYS.—Alfred Edward Humphreys (Alfred Beverly), at St. John, N. B., on May 4, aged 86 years.

PROSPER.—Leon Prosper, at New Orleans, La., April 19.

SHARP.—William Sharp, in London, Eng., aged 85 years.

SCHILLINGER.—Carl Schillinger, at St. Louis, May 1, aged 65 years.

VAN NORDEN.—Mrs. Jay H. Van Norden, in New York city, on May 1, of heart disease, aged 50 years.

WILLIS.—Leo Willis, at Salem, Ore., April 10.

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STAGE ASPIRANTS.

THE "stage struck" always are a multitude. In fact, stage fever is almost as inevitable a visitation of adolescence as is measles of younger childhood, and it is as easily diagnosed, although there is no physically eruptive symptom. But it is not so easily treated as measles, there being no specific for its cure. The number of the stage struck that confess the affliction by various and sundry assaults upon "pieces," which they shout in solitude and mouth more temperately before admiring and too often instigating friends, is only exceeded by the number that suffer from stage fever in melancholy silence, having left to them still an appreciation of the fact that for one or another cause they are unfitted by nature for the theatre, or that the theatre is unfitted for them. This latter class dream fondly of what might have been, while the former class, although the great majority in it are as unfit as the others, see themselves in the dim future strutting the stage to the plaudits of the world at large. Many of them, as a preliminary to this brilliant future, write to THE MIRROR for advice and aid, evidently in the belief that this journal holds the key to the temple of their ambition and that it can furnish duplicate keys to all applicants. Some of the letters received by THE MIRROR are amusing. Others are pathetic. Too many of them are illiterate. And few of them furnish excuse for the aspirations of their writers. Here is one from London, Can.:

As I have been reading THE DRAMATIC MIRROR for the past two years, I would like to follow up the work on a stage, helping to take down and put up scenery and to work myself up in that way. As I have not got the means to take a course, I would like to go on with a company who carry their own stage workmen. If you will be so kind as to give me the address of the gentlemen who runs those big companies, you will oblige me very much.

It does not speak loudly for the intelligence of this young man that he has read THE MIRROR for two years with the foregoing letter as a result. He would have to become a stage mechanic, and join the union of that useful theatrical body, in order to handle scenery in a big company. And in these days he would find it easier to become a lawyer by beginning to porter law books in a publishing house, or a physician by driving a physician's gig, than it would be to become an actor, with his equipment, by the means he outlines. Here are extracts from a letter written to THE MIRROR by a young man in Washington:

As far as I am able to judge, I think I prefer acting to any other profession. I have taken part in numerous amateur performances and have for some years been advised by my friends to follow this profession. But you know better than I do that friends' advice in this matter should never be heeded, for friends often cause a head to increase most amazingly. Having long lived in the South, I am acquainted with the peculiarities and language of the typical old plantation negro, and I agree with a gentleman who recently wrote to THE MIRROR that the real negro is not impersonated on the stage. I think I could impersonate him. How could I start?

This young man thinks—but is not clear about it—that he would prefer acting to any other profession. He shows good sense in expressing doubt as to the value of the opinions of his friends. Perhaps if he could find opportunity to give an impersonation of "the real negro" he might succeed, although, as the stage traditions of the negro are erroneous, it is a question

whether the Simon pure type would be recognized outside the South. If this young man were to get a chance in a minstrel company—which nowadays is a nondescript and strangely varied aggregation of talents—he might succeed, and he might not succeed. The fact is that his opportunity is remote, and THE MIRROR cannot help him. A young woman in New York writes this:

Being desirous of entering the profession, and not being fortunate enough to be able to pay for tuition for the same, I would like you to tell me through your paper whether there is any chance for a young girl to establish herself for juvenile parts with a good, reliable manager, where, if he saw any talent in the person, he would give her small parts, and give her a chance to come to the front? I am twenty-one years of age, reside with my parents, am a member of an amateur dramatic society, and at a performance last November played emotional lead. The criticisms were decidedly in my favor, and I am quite confident I could make a success of anything I undertake. If you would let me know whether you think there is any chance for me to enter the profession, what salary I could command, and if possible the name of some manager who would be likely to consider my ambition, I would feel much indebted to you.

There are a number of faults in this letter, attention to which might be called if space were available, but the location "a young girl" is so bad as to require note, although it does not relate to the subject in hand. A girl is a female child, and therefore young, of course. An old girl would be a human curiosity. But to return to the substance of the letter: There certainly is little or no chance for this young woman "to establish herself for juvenile parts with a reliable manager," because managers must see or know of talent before they employ it these days. As for the "decidedly favorable criticisms" of which the young woman speaks as having been evoked by her playing "the emotional lead" in an amateur performance, they no doubt were the flattering words of friends whose judgment as to acting, if they possessed judgment as to acting, was tempered by the occasion and the object. The curiosity as to the salary she might command shows that this young woman has an eye to the main chance, and her belief that she could make a success of anything she might undertake argues a self-confidence that ought to assist her in personal application to managers, the only feasible course open to her in the circumstances. If she were able she might take a course in one of the dramatic schools. Nowadays many managers watch these schools, from which, on the occasions of their exhibitions, novices who show unusual talent or aptitude are selected for regular work. But even those aspirants that contemplate school courses must remember that a majority of the graduates of these institutions have no assurance of employment. Among all the letters of this sort that have recently come to THE MIRROR, the following from a miss in Providence is perhaps the most unique:

It gives me great pleasure in writing to you these few lines. I have long had the desire to go on the stage, and with your kind assistance hope I can carry out my plans. My idea is to get in a dramatic company. I am fourteen years of age, and have studied elocution for two years. I would not be too particular. All I want is a start. Hoping to hear from you soon and with good news, I remain, etc.

This from a girl of fourteen who has "long had the desire to go on the stage," and who has studied elocution for two years, is enough even to twist the melancholy mask of Tragedy into the semblance of a smile. To one and all of these letter writers THE MIRROR wishes to say that there is no particular road to the stage. Many that have no place upon the stage get upon it, and others that might succeed upon it never get a chance to show what is in them. Persistence on the part of those who have a call to the theatre sometimes results in success, and at other times in failure. The theatre is easy of access to some, impossible to others. That is all there is of the matter. But while the fortunate may get opportunity, only the deserving will ultimately make success out of opportunity.

ANOTHER PROTECTING LAW.

It is gratifying to the authors and owners of plays that Governor ROOSEVELT has signed a bill for the protection of their property, the measure being one that supplements the national law as to copyright perfected several years ago.

The new State law is an amendment to the Penal Code, making it a misdemeanor punishable with imprisonment for any person to produce an uncopyrighted play held in manuscript without the authority of the owner of such play. This is a specific declaration of the "common-law" right to such property, and will be effectual, in conjunction with the national law as to copyright, in preventing piracy in this State.

This bill was drawn by ex-Judge DITENHOEFER, who appeared before the Committee on Codes in its behalf. The measure was introduced by Assemblyman JOSEPH I. GREEN, who was largely instrumental in procuring its enactment. To both of these gentlemen, as well as to the Governor, the gratitude of dramatists and others who

own manuscript plays is due. And dramatists and managers of other States in which piracy is more frequent than it is in New York should move to have a similar law placed upon the statute books of those States.

PERSONAL.



MORTON.—Above is a portrait of Phyllis Morton, a young actress who has attracted attention in several notable roles.

MORGAN.—Edward J. Morgan was ill with a cold last week, when his role in Trelawny of the Wells was played excellently by Grant Stewart with the Lyceum Theatre stock company in Washington.

PEACHEY.—John Peachey, who sang in 1492 here, is now starring in England in Herbert Shelley's melodrama, The Mighty Hand.

KNIGHT.—Mrs. George S. Knight has been engaged for next season by Manager Charles E. Evans.

CRANE.—William H. Crane will impersonate Schuyler Sturtevant in Bronson Howard and Brander Matthews' play, New Amsterdam, next season.

DE BELLEVILLE.—Frederic De Belleville sails on the steamship Southcark, on May 17, for Belgium, where he will spend the Summer.

HELD.—Anna Held sails to-day (Tuesday) on the Kaiser Wilhelm der Grosse for Europe.

RICE.—Mr. and Mrs. John C. Rice are booked to sail, May 10, on the City of Paris, for London, where they will play an engagement this Summer.

BEAUDET.—Louise Baudet will sail for Europe on the St. Paul, May 17.

ELIOTT.—Robert Elliott postponed his departure for Europe in order to originate a part in We Uns of Tennessee. He now plans to leave for the other side immediately after the run of the new play at the American.

IRISH.—Annie Irish succeeded Ida Conquest last week in the leading role of Because She Loved Him So, at the Madison Square Theatre, making a pronounced hit.

HAWORTH.—William Haworth left town last Wednesday for Boston en route to London.

HOWLAND.—Jobyna Howland has been re-engaged by Daniel Frohman to play the part of Queen Flavia in Rupert of Hentzau next season. Miss Howland will divide her time during the Summer between New York and the principal coast resorts.

JEFFERSON.—Joseph Jefferson, his son Charles, and ex-President Grover Cleveland, will in the latter part of this month go to a resort in Maine for a season of fishing.

HASKINS.—Ysobel Haskins will go to London with Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) and be their guest during the Summer at their English country-seat. Next season she will appear here with them in The Cowboy and the Lady.

DROUET.—Robert Drouet will play John Storm in support of Viola Allen in The Christian next season.

HAMPTON.—Mary Hampton narrowly escaped serious injury by the falling of a lamp post last Wednesday in Seventh Avenue. Laborers, taking down the post, let it drop, and the iron frame grazed the actress' shoulder.

MILLIKEN.—Sandel Milliken, whose work this season was a delightful feature of the Murray Hill Theatre Stock company, has signed for ingenue roles with William H. Crane next season.

DAVIS.—Richard Harding Davis and Celia Clark were married last Thursday, at Marion, Mass. Ethel Barrymore was a bridesmaid, and Cissie Loftus was a guest. Anna Held sent a congratulatory message.

TYLER.—Odette Tyler will be starred in Phroso next season in the role enacted here by Jessie Millward. R. D. MacLenn will be seen as Lord Wheatley, played originally by William Faversham.

CLARKE.—Harry Corson Clarke resigned from the Frawley Stock company, Washington, D. C., last week, and will come to New York to-day (Tuesday) to finish booking his next season's tour.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from April 3 to April 20, 1899.

ALL FOR LOVE; OR LOVE FLOWS ON FOREVER. By James M. Colville.
BETSY ROSS. By H. A. Du Souchet.
HYPNOTIC CURE. By Israel Alexander.
KO-WA-NIE. By Carrie H. Raush.
MY UNCLE, THE GENERAL. By Frank X. Buonan.
THE OUTLAW; OR THE MAID AND THE OUTLAW. By George Totten Smith and Marie Doran.
THE POWER OF LOVE. By Theodore Kremer.
THE SCARLET LETTER. Dramatization by George P. Eustis.
THE STAR-CROWNED CROSS. By Julia C. Tenney.
THE TRIUMPH OF THE PHILISTINES. By Henry Arthur Jones.
THE HEAVENLY TWINS. By Lillian Stair Schreiner.
A MATRIMONIAL BLIZZARD. By Edward McWade.
ONE EVENING AFTER DINNER. By Charles Wythe.
PLEASANT WEDDING GUESTS. By Fannie Ritchie.
ST. ELIZABETH OF THURINGIA; OR THE MIRACLES OF ROSES. By Elizabeth Colding.
TWO MOTHERS. By Dorothy Reynartz.
A WEB OF LIES. By John Edgcome.
THE WISHING-STONE. By George Totten Smith.

LETTER TO THE EDITOR.

THE HARM OF CHEAP PRODUCTIONS.

ROCHESTER, N. Y., April 30, 1899.

To the Editor of The Dramatic Mirror:—SIR:—During the past four months I have seen several repertoire companies that attempt to present plays that they are utterly unable to handle, the disgusted audiences thinking they have seen representative productions at 10 and 20 cents. Then when metropolitan companies follow, featuring this particular play and carrying an expensive production, they suffer, and local managers offer the excuse that the plays have been done by little repertoire companies that disgusted patrons.

I do not refer to legitimate repertoire companies that pay royalties and salaries. I have seen repertoire productions of Jane, a Texas Steer, The Masked Ball, Monte Cristo, and even Faust, the latter weird in the extreme. Arriving in a West Virginia town I imagine my surprise upon seeing the town ablaze with flaming bills announcing Faust at 15 and 25 cents, carload of scenery, etc. (so the bills read). And this one week before Porter J. White's appearance there in the play. Without ceremony I canceled the town and left a clear field. The night's house reached the glorious receipts of \$35.

Why do local managers permit these abortive productions that interfere with large attractions, and do thereby irreparably damage to the local men's own interests? Yours,

J. HARRY GORDON,
Business Manager Porter J. White's Faust.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

D. C. F.: An interview with Alice Nielsen was printed in THE MIRROR of May 22, 1887.

C. H. D.: New York city: James Steele Mackaye died on Feb. 25, 1894, at Timpan, Cal.

FOOTLIGHT: Edwin Booth first acted in London in 1861. His next appearance there was in 1880.

QUERY: Mary Anderson first appeared in London Sept. 1, 1883, in Ingomar. Lotta's London debut was made on Dec. 23, 1883.

MELODY, Princeton, N. J.: "Rag time," technically, is syncopation; the prolonging of musical notes begun on unaccented parts of bars until accented parts of following bars.

S. S. T.: New York: Henry Irving produced Hamlet at the Lyceum, London, on Dec. 30, 1878. In the cast were A. W. Pinero as Guildenstern, Kyrie Bellew as Ophelia, and Ellen Terry as Ophelia.

H. P. J.: Boston: Madame Modjeska made her London debut at the Court Theatre on May 1, 1880, in a version of La Dame Aux Camelias called Heartsense, by James Mortimer, an American who has long lived in London and is the author of Gioriana.

G. G. N.: Philadelphia: "When a young man makes his first appearance on the stage and knows nothing of how to make up, is there any one to show him?" There are usually plenty to show him, even if he knows all about it. Samuel French, New York, publishes books on make-up.

CHARLES WARD, St. Louis: It would be well for you to interview the vaudeville managers in your own city, and if one of them thinks well of your chances he may give you a trial. If you are really clever you can advance rapidly. If your own monologue is good you should use it, but don't fail to keep your material bright and up-to-date. Good monologists are always in demand.

WILLIS MARKS, Detroit: The Two Orphans, adapted by Hart Jackson from the French, was first produced at the Union Square Theatre, in this city, Dec. 21, 1874, with the following cast: Chevalier Maurice De Vaudrey, Charles R. Thorne, Jr.; Count De Linieres, John Parselle; Picard, Stuart Robson; Jacques Frochard, McKee Rankin; Pierre Frochard, F. F. Mackay; Marquis De Presles, W. J. Cogswell; Lefleur, H. W. Montgomery; Doctor, Thomas E. Morris; Martin, J. W. Mathews; Chief Clerk, W. H. Wilder; De Mallory, Mr. Bolton; D'Estrees, Mr. Raynor; Servant, W. J. Quigley; Footman, C. M. Collins; Marianne, Rose Eyttinger; Countess Diane De Linieres, Fanny Morant; Louise, Kate Claxton; Henrietta, Kitty Blanchard; La Frochard, Marie Wilkins; Sister Genevieve, Ida Vernon; Victorine, Ella Burns; Julie, Roberta Norwood; Florette, Kate Holland; Cora, Cora Cassidy; Sister Therese, Hattie Thorpe.

FRANCESCA, Toronto, Can.: "1. I have been informed that to publish a play in Canada would protect all the rights of the author in the United Kingdom and British possessions, Germany, Spain, Italy and the Swiss Confederation; also, that the performance of a play is not necessary anywhere to obtain copyright, publication alone being necessary. Will you kindly tell me if this is correct? I have always thought that a performance was absolutely necessary. 2. Did not Hall Caine give a performance of The Christian in the Isle of Man for copyright purposes? Was it necessary for him to do so? 3. Is there a censor or licensor of plays in England? 4. Was not Alfieri's Myrrha prohibited when Madame Ristori wished to play it in England, and Dumas' La Dame Aux Camelias?" 1. According to G. H. Putnam's "Question of Copyright," published by Putnam's Sons, "The author of any dramatic piece has the sole liberty of representing such piece, after securing copyright, in all his Majesty's dominions." 2. Hall Caine did give a performance of The Christian in the Isle of Man (with members of his immediate family in the cast) for copyright purposes, as the English law requires such a performance. 3. The Lord Chamberlain is the censor or licensor of plays in England. At least seven days before the production of a new play it is the statutory duty of the manager of the theatre at which the play is to be performed to send to the office of the Lord Chamberlain a copy of the play, accompanied by a fee for its perusal. Within these seven days it is the practice of the Lord Chamberlain to communicate with the manager, permitting or forbidding the play. 4. Yes, Myrrha was forbidden in 1856 at the London Lyceum. Camille was also refused a license at Drury Lane in 1853.

THE USHER.



In certain respects the new addition to the Penal Code of this State making it a misdemeanor to pirate a play, whether copyrighted or not, without the owner's consent is as important an advance in the protecting of dramatic property as the last amendment to the Federal copyright law.

Before this law was secured the only redress obtainable from the courts of this State for the theft of plays held in manuscript and depending on common law protection lay in civil procedure—the costly and unsatisfactory resort to injunction and suit for damages. As by far the greater number of valuable plays have not been copyrighted it can be seen readily that the new law will have the effect of stopping piracy of any sort within the boundaries of this commonwealth. Moreover, it provides not only for the punishment by imprisonment or fine of the person primarily responsible for the theft but also for the punishment of any one who permits, aids or takes part in it.

The adoption of this law by other States where piracy is rife will follow naturally, and next Winter the work of bringing it before the various legislative bodies will be taken up systematically. If the same law is secured in Michigan, Illinois, Wisconsin, Indiana, Ohio, Minnesota, Iowa, Missouri, and Texas, pirating plays will become an obsolete crime, for it is in those States that the buccaners flourish.

In this connection, too much praise cannot be given to ex-Judge Dittenhoefer, who took the initiative in proposing and drawing the bill that has just been enacted, and inviting the American Dramatists' Club to aid in securing its passage.

Judge Dittenhoefer found a stalwart advocate for the measure in Joseph I. Greene, who introduced it in the Assembly, and he delivered a masterly argument in its behalf before the Assembly Committee.

President Bronson Howard and several prominent members of the Dramatists' Club, seconded Judge Dittenhoefer's efforts actively, obtaining support from a number of the leading New York managers. Governor Roosevelt promptly gave the measure his approval when he learned that it was desired urgently by representative authors and managers.

But first, last and all the time the success of this important movement to safeguard a class of property that has never yet enjoyed adequate security is due to the able and tireless labors of Judge Dittenhoefer.

Sol Smith Russell closed a highly profitable tour last week. He contemplated an engagement in New York next Autumn, but he has given it up in favor of a trip to the Pacific Coast, where he is a favorite and where he has not been seen in several years.

Mr. Berger, his manager, tells me that the average weekly receipts during the past season have been \$7,000. There are many admirers of Mr. Russell's quaint and charming acting in this city, but his draught is so much greater in other cities that his relinquishment of a metropolis engagement next season cannot be viewed as a sacrifice but rather as a sensible omission.

John Grigsby, Mr. Klein's comedy, will probably continue to be the feature of Mr. Russell's repertoire. It has met with popular favor everywhere.

Julia Arthur has elected to be an independent attraction next season.

Her manager is booking her route in independent theatres, and she will not be subject to the arbitrary interference and arrogant dictation in pursuing her vocation to which so many of her colleagues meekly and weakly and unnecessarily submit.

Miss Arthur will make a production of *Romeo and Juliet* in New York at a leading Broadway theatre early in November. She will mount the tragedy sumptuously.

While it requires no especial courage for a star of magnitude to preserve liberty and self-respect under existing conditions, nevertheless Miss Arthur and her management are to be congratulated heartily on their choice.

Numbers of actors and managers are getting rid of their debts by resort to bankruptcy proceedings.

In the majority of these cases the assets are smallest when the debts are largest. This seems to show that the greater the irresponsibility of the debtors the more willing have been the persons with whom they deal to extend credit to them foolishly.

The bankrupts cannot be blamed for wish-

ing to remove their burdens and to secure clean bills of financial health, but the trustfully inclined should be on their guard against the future operations of these unreluctants.

Norman Hapgood, in *The Bookman*, says: "The machinery of our theatrical world now works so that an enormous mass of interest and curiosity can be concentrated on certain performances before they are given; so much, in fact, that they have to be incomparably stupid not to gain a moderate degree of success."

Mr. Hapgood explains the workings of this machinery. A group of managers in New York are the source of most theatrical advertising and much theatrical news. The dramatic columns usually depend directly on the advertisements. Servile compliance with the wishes of the pay-givers results, both in the news columns and the department of criticism. Importance is given to unimportant matters, and vice versa. Opinions are worded so that they can be utilized in advertisements.

Trumpets are blown and drums are beaten by a number of "easy" newspapers to attract notice to the ventures of the managerial group in question. And so the relative worth of events is distorted and the public is deceived. The trick is transparent, but it works oftener than not, particularly in misleading communities elsewhere—the fields of profit for these operators.

Mr. Hapgood's view of the situation has

JULIET AT FOURTEEN.

Many clever and beautiful women have sighed for opportunity to play Juliet, that lovely daughter of the Capulets, alluring yet elusive. Players gifted in other directions have failed to strike the deep note of passion and poetry that underlies this creation of Shakespeare's. Many neophytes continue to inform the public that they are "learning Juliet," yet Juliet seldom materializes to public view.

On this page is a portrait of Florence Rockwell, as Juliet, from a photograph by Rockwood. Miss Rockwell was the youngest Juliet in the history of the American theatre. She played the part at Juliet's own age, as the leading woman of the late Thomas W. Keene's company, and the stir that she created is still remembered by theatrical people. Miss Rockwell's was no parrot-like, school girl's performance, but a personation of vital value. The young actress naturally was crude in some respects, but the note that is so often missed was there. Keene used to say: "She's the finest Juliet I ever saw, and I've seen many." In Chicago she was called "an impassioned baby," but the critics agreed that her gifts were those of genius. The present craze for *Romeo and Juliet* recalls Miss Rockwell's success in the play.

During the five years that have elapsed since Miss Rockwell appeared as Juliet, she has taken strides toward the highest dramatic standard. She has played a wide range of leading parts, from romantic drama to modern farce-comedy. Reports of her work this season as Sol Smith Russell's leading lady have caused those who remember the great promise of her Juliet to speculate about what she could accomplish now that she has a



FLORENCE ROCKWELL.

had two notable illustrations recently. In one case a play not yet written has secured an immense amount of this artificial advertising, while in another case a performance, days before it was "presented," was made the subject of wholesale laudation, apology, illumination, and comment by writers who confessedly had no other knowledge of its artistic quality than was derived from the frequent preliminary pronouncements of its manager.

DIRECTOR CONRIED'S NEW THEATRE.

Within eighteen months Director Heinrich Conried, of the Irving Place Theatre, will be in possession of a new German playhouse that he is to build at the corner of Park Avenue and Fifty-eighth Street. The plans for the edifice have been completed by a prominent firm of architects, and the actual work of construction will begin early in the Autumn. Marcus Braun, business-manager for Director Conried, said yesterday to a *MIRROR* representative: "The arrangements for building the new theatre have been delayed by the death of Wallace C. Andrews, with whom certain negotiations were pending, and who, you will remember, perished in the fire that destroyed his residence a few weeks ago. Not until his will has been probated can the deal be closed, but it is probable that this will be settled within three months. The new building will not be ready for occupancy until the season after next. I should like to have you quote me as saying positively that Director Conried's company will appear all next season at the Irving Place Theatre. We are now engaging artists and are making elaborate preparations for this last year's work in the old place."

Director Conried and Mr. Braun will sail for Europe early in June, and will spend three months in Berlin and Vienna organizing the new company.

more mature art and has attained the first bloom of womanhood. Younger by ten years than any actress now prominently attempting Juliet, with wide Shakespearean experience and her former success to inspire her best efforts, it would be interesting to witness what she could do in a Broadway production of the play.

JOSEPH HAWORTH.

Joseph Haworth, whose latest portrait is reproduced upon the first page of this issue of *THE MIRROR*, has just scored another notable triumph by his superb performance as Colonel Kerchival West in Jacob Litt's revival of *Shenandoah*, at the Broadway Theatre. Following close upon his notable work as John Storm in *The Christian*, Mr. Haworth has accomplished the uncommonly difficult task of following other admirable players in two especially trying roles, both in New York in a single season, and achieving in each an unequalled success.

To tell the story of Mr. Haworth's long career as a favorite wherever he has played would be but to tell what every reader knows. His fine intelligence, commanding presence and magnetism have been the keys to his success, and untiring zeal has helped him in their best use.

Arrangements were being perfected, when his present engagement was made, for Mr. Haworth's reappearance as Hamlet, under management of George H. Brennan. He has never been seen in New York as the Dane, although other cities, lost in admiration, have declared that America has not known, since the death of Edwin Booth, a man fitted so well to impersonate Hamlet.

For next season this revival may be arranged, but Mr. Haworth will consider two new plays to be written for him by Ernest Lacy, at whose country seat he will spend a part of the Summer, proceeding later to his own suburban place in Westchester County, N. Y.

GOSSIP OF THE TOWN



Marion Elmore, whose portrait appears above, has just returned to New York after a most successful season with the Imperial Theatre Stock company, St. Louis, Mo., playing thirty-nine comedy roles in as many weeks. Miss Elmore was born in a tent on the Australian gold fields and, taking naturally to the stage, she was started in Andy Blake and other Irish plays when but six years of age. At the age of seven she learned perfectly the very long role of Felix O'Callahan in *His Last Legs*, in twenty-four hours and five minutes, and played it faultlessly. In Australia, too, she enacted child roles with Joseph Jefferson in *The Sea of Ice*, *The Octoroon*, and other plays which he has not presented here for many seasons. Going to London, Miss Elmore was seen at Drury Lane, the Adelphi, and Princess' theatres, playing at the Adelphi, and afterward in America, opposite roles to the late Dion Boucicault. With Mr. and Mrs. Willie Edouin (Alice Atherton) she was seen here in *Rice's Surprise Party*, and her career in this country is too familiar to require recitation. She lays claim to the distinction of having been the only woman to have played the boy role in *Romany Rye*, *Corkett in the Silver King*, and *Percy in A Wife's Peril*. For a number of years she toured with her husband, Frank Losee, in *Shaft No. 2*, and for several seasons under management of Jacob Litt, and she has won unlimited success in juvenile roles during stock engagements. Mr. Losee is now winning great praise for his fine work in the heavy role in the Broadway Theatre revival of *Shenandoah*, while he and Miss Elmore are enjoying the fresh air and suburban tranquillity of their home at Ludlow Park, Yonkers, N. Y.

Emily Wakeman closed with Walter Perkins' *My Friend from India* company on Saturday. After a few weeks in this city she will go to her Summer home at Cos Cob, Conn.

During a performance of *The Spider and the Fly*, at Ming's Opera House, Helena, Mont., on April 25, Jack Leandro fell a distance of twenty-five feet in an acrobatic act. Although bruised, he was uninjured.

J. W. McAndrews was taken to the Illinois State Insane Asylum, at Elgin, on May 1, suffering with softening of the brain.

The tour of Mlle. Pilar-Morin in *Ma Cousine* will begin on May 15 in Washington, D. C.

Della Fox, much improved in health, returned to New York last week after a rest at her home in St. Louis.

Janet Waldorf opened at Honolulu on April 19 for three weeks. Miss Waldorf, with Ada Dow Currier, William McVay, Francis Boggs, Virginia Cranna, Helen Boyer, and W. D. Adams, of her company, gave an entertainment at sea on April 15, on board the steamship *Nippon Maru*, in aid of the Red Cross. Arrangements have been perfected for the appearance of Miss Waldorf and her company before the Emperor of Japan.

Anna Belmont and M. A. Kraus, a New York business man, were married last January in Chicago.

Marie Dressler returned to the cast of *The Man in the Moon*, at the New York, last week, after a few days' illness.

The repertoire of the Don C. Hall company includes *Enoch Arden*, *Richard III.*, *Davy Crockett*, *Rudolph the Cripple*, *Serpent and Dove*, and *The Irishman's Home*.

During an amateur rehearsal at Wynnewood, I. T., on April 26, Mrs. Minnie Randolph was shot accidentally in the face, the sight of one eye being destroyed.

The present Lyric Theatre, renamed the Criterion, will be opened on Sept. 8 by Julia Marlowe in Clyde Fitch's new play, *Barbara Frietchie*.

Hobart Chatfield, Chatfield-Taylor's play, *The Secretary of Legation*, will be seen at the Manhattan Theatre in the Autumn.

Upon the occasion of Herr Adolf von Sonnenthal's final performance at the Irving Place Theatre last week, the distinguished actor was presented with a gold-mounted toilet set of forty pieces by Director Conried, and with numberless souvenirs and bouquets from the leading German societies of New York. After the performance Herr Sonnenthal was called again and again before the curtain, and finally made a brief speech in which he said that he would return to America at some time in the future, and would therefore bid his audience "Auf Wiedersehen." On Tuesday morning Herr Sonnenthal sailed for Germany on the steamship *Lahn*.

At the Wednesday matinees at the Herald Square Theatre, during the engagement of An Arabian Girl, a special "bargain" price of 50 cents to any part of the house will prevail. The usual prices will be charged at the other performances.

Lizzie Morgan, who has been playing continuously for two years with the Castle Square Company of Boston, is in New York on a short vacation. Miss Morgan has met with remarkable success in Boston, and made a host of friends.

CURRENT AMUSEMENTS.

New York.

METROPOLITAN (39th Ave. and 142d St., closed).
OLYMPIA (39th Ave. and 142d St., closed).
HARLEM OPERA HOUSE (125th St. and 7th Ave.).
HARLEM MUSIC HALL (125th St. and 7th Ave.).
KATONAH (125th St. and 7th Ave.).
COLUMBUS (125th St. and 7th Ave.).
THE PALACE (34th St. and 3rd Ave.).
TINTON (34th St. and 3rd Ave.).
CARNegie HALL (Seventh Ave. and 57th St.).
THE NEW YORK (Seventh Ave. and 45th St.).
THE MOON (Seventh Ave. and 45th St.).
CHITRON (Seventh Ave. and 45th St.).
THE VICTORIA (Seventh Ave. and 45th St.).
AMERICAN (Seventh Ave. and 45th St.).
EMPIRE (Broadway and 4th St.).
METROPOLITAN OPERA HOUSE (Broadway and 39th St.).
THE CASINO (Broadway and 39th St.).
KNICKERBOCKER (Broadway and 39th St.).
HERALD SQUARE (Broadway and 39th St.).
GARRICK (34th St. and 3rd Ave.).
KOSTER & RIAL'S (145-149 West 34th St.).
MANHATTAN (125-127 Broadway).
THIRD AVENUE (Third Ave. and 31st St.).
BIJOU (125 Broadway).
WALLACE'S (Broadway and 39th St.).
DALY'S (Broadway and 39th St.).
WEBER & FIELD'S (Broadway and 39th St.).
SAM T. JACK'S (Broadway and 39th St.).
FIFTH AVENUE (Broadway and 39th St.).
THE GARDEN (Madison Ave. and 27th St.).
MADISON SQUARE GARDEN (Madison Ave. and 27th St.).
MINER'S (32-34 Eighth Ave.).
MADISON SQUARE (24th St. and Broadway).
LYCEUM (Fourth Ave. and 24th St.).
EDEN MUSKE (24th St. and Broadway).
PROCTOR'S (24th St. and Broadway).
CON-TIN-TO (24th St. and Broadway).
GRAND OPERA HOUSE (Eighth Ave. and 23d St.).
UNCLE TOM'S CABIN (Eighth Ave. and 23d St.).
IRVING PLACE (Southwest cor. 15th St.).
FOURTEENTH ST. (14th St. and Broadway).
KEITH'S (East 14th St. and Broadway).
VAUDEVILLE (1200 M. to 11:00 P. M.).
ACADEMY (Irving Place and 14th St.).
TONY PASTOR'S (Tenth Avenue and 14th St.).
DEWEY (125-127 East 14th St.).
STAR (125-127 East 14th St.).
GERMANIA (147 East 8th St.).
LONDON (235-237 Bowery).
PEOPLE'S (135-137 Bowery).
MINER'S (135-137 Bowery).
TRALIA (135-137 Bowery).
WINDSOR (135-137 Bowery).

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.).
PARK (388 Fulton St.).
HYDE & BERMAN'S (340-352 Adams St.).
NOVELTY (Driggs Ave. and South 4th St.).
GRAND OPERA HOUSE (Elm Pl. and Fulton St.).
THE AMPHION (427-441 Bedford Ave.).
STAR (125-127 Jay St.).
EMPIRE (101-107 South 6th St.).
COLUMBIA (Washington, Tillary and Adams St.).
GAYETY (Broadway and Middleton St.).
LYCEUM (Montrose Ave. and Leonard St.).
BIJOU (Smith and Livingston St.).
MONTAUK (55-57 Fulton St.).
MUSIC HALL (Fulton St. and Alabama Ave.).

AT THE THEATRES.

Empire—Romeo and Juliet.

Tragedy by William Shakespeare. Revived May 6.

Escalus George Fawcett
Paris Orrin Johnson
Montague W. H. Crompton
Capulet Eugene Jepson
An Old Man Frederick Spencer
Romeo William Faversham
Mercutio James K. Hackett
Benvolio Joseph Francoeur
Tybalt Campbell Gollan
Friar Laurence W. H. Thompson
Friar John George Osborne, Jr.
Balthazar G. H. Howard
Sampson Wallace Jackson
Gregory Thomas Valentine
Peter E. Peyton Carter
An Apothecary Norman Campbell
Lady Capulet Helen Morgan
Juliet Maude Adams
Nurse Mrs. W. G. Jones

Along in the year of our Lord 1662, or thereabouts, one Samuel Pepys wrote, in his justly celebrated diary, these words: "My wife and I by coach first to see my little picture that is a drawing, and thence to the Opera, and there saw Romeo and Juliet the first time it was ever acted." And then he added: "And the worst acted that ever I saw these people do, and I am resolved to go no more to see the first time of acting, for they were all of them out more or less."

At the Empire Theatre last evening, before an immense and perspiring audience, Maude Adams appeared for the first time as Juliet, William Faversham as Romeo, and James K. Hackett as Mercutio being featured in the support. The receptions accorded to these three players were cordial in the extreme, and every familiar scene of theirs won its rounds of enthusiastic applause. The same people had applauded Miss Adams as Lady Babbie, Mr. Faversham as Lord Algy, Mr. Hackett as Rudolph Rassendyl. Why, forsooth, should they not applaud them as Juliet, Romeo, and Mercutio?

Miss Adams has endeared herself to playgoers by a series of uncommonly charming performances in effective ingenue roles, and though a very young woman, she has gathered about her a following that may be, perhaps, as faithful as they are admiring. She had won this enviable position by work of most delightful charm in roles that she had made peculiarly her own. In the instance of her greatest triumph, Lady Babbie in The Little Minister, she had improved a thousand times upon the book character that she sought to incarnate. Every good wish was hers, every hope that she might overthrow the doubts that must arise. And yet it may be said only that Miss Adams cannot play Juliet. Dainty she is, ethereal, fragile, delicate, reminding one continually of the same charm that won all hearts when Annie Russell played Elaine. But the lily maid of Astolat was not Juliet. At Romeo's first kiss there awakens in the heart of the daughter of the Capulets a passionate fire that she knew not before, and yet Miss Adams indicates no awakening. In later scenes, as might have been expected, she was even less effective. She spoke the Bard's words of passion, but shows them not in voice, action or gesture. Even her personality ill befits the part, and her dresses, though historically admirable, served only to accentuate this

fact. Her reading of Shakespeare's lines seldom rang true or certain. It was vague, almost aimless, and she suffered apparently from excessive but quite pardonable nervousness.

William Faversham's Romeo proved a monotonous and rather unimpressive creature. Possessing a share of the requisite intensity and a more or less picturesque presence, Mr. Faversham offset these helpful attributes by readings that conveyed next to no notion of the meaning of his words, and by an utterance that clung persistently to one constrained key. His most exasperating fault was shown in an unfortunate trick of frequently taking breath at the expense of intelligent elocution.

As Mercutio Mr. Hackett was, of course, uncommonly well looking, graceful and pleasing in so far as matters go, but his expression of the speeches put in his mouth was very far from commendable. The exquisite shadings of the "Queen Mab" lines went almost for nothing uttered as they were with singular similarity and with gestures all alike.

A hearty hand greeted Mrs. W. G. Jones upon her appearance, and this splendid veteran actress gave a thoroughly delightful impersonation of the Nurse closely pressed for legitimate honors by the capital Peter of R. Payton Carter, the admirable Montague of W. H. Crompton, and the fine Friar Laurence of W. H. Thompson. There were, too, acceptable performances by Campbell Gollan as Tybalt, Joseph Francoeur as Benvolio, Eugene Jepson as Capulet, Orrin Johnson as Paris, and George Irving as Abram, although some of them offended more than occasionally by striking discordant notes of modern colloquialism. The other parts were cast fairly well.

There was a most beautiful scenic array and the costuming was for the most part excellent. The stage-management of William Seymour was deserving of high praise.

If Mr. Pepys had dropped in at the Empire to peruse with the rest of us last evening he no doubt would have said of the principals exactly what he wrote about the Duke's players at the theatre in Lincoln's Inn Fields nearly two hundred and fifty years ago. The production will be the subject of supplemental note in THE MIRROR.

Fifth Avenue—The Charlatan.

There was a jolly good time at the Fifth Avenue Theatre on Thursday evening, when De Wolf Hopper opened his engagement in John Philip Sousa and Charles Klein's comic opera, The Charlatan, revised since its production at the Knickerbocker at the beginning of the season. The house was crowded with as many of Mr. Hopper's admirers as could find seats or standing room, and what with encores and curtain calls *ad infinitum*, a brace of funny speeches from the elongated star, and numerous floral pieces for the fair principals of the company, the best of good feeling prevailed all around.

As the writer of this notice did not see the original Charlatan, he can make no comparison between its past and its present state. The Charlatan of Thursday evening, however, was a very pleasing work, both as to book and music. Its plot is fully as lucid and as logical as those of most comic operas, its lyrics are well turned, and its lines, though rather deficient in humor, contain a goodly portion of extraordinary verbiage for Mr. Hopper to deliver with sonorously comic effect. Mr. Sousa's score, written mostly in his familiar march style, has an inspiring rhythmic swing that falls most pleasantly on the ear. Particularly good numbers were the concerted love duet and chorus in the second act, and the "Frog" song and fine march in the third. A gratifying feature of the opera is the absence of Tenderloinism and of that coarseness that passes for low comedy.

Mr. Hopper was himself as Demidoff, the charlatan—which is another way of saying that he was excruciatingly funny. His grotesque methods were as laughable as ever, and he was full of infectious good spirits and worked indefatigably.

Several of the principals made first appearances in the company on this occasion. Hilda Clark sang the prima donna role of Anna very well, barring a slight hoarseness, and, with her beauty and grace, was most attractive to gaze upon. The daintiest, most captivating bit of femininity that the local stage has seen for a long time is Jessie Mack-aye, the new Katrinka. With her pretty face, petite yet perfect figure, and her fascinating naïveté and archness of manner, she won a pronounced personal success, and the audience was perfectly willing to forgive the thinness of her singing voice, which her nervousness on the opening night probably accentuated. Jeanne Towler was acceptable in the unpleasant role of Sophia. Snitz Edwards was rather amusing as Jellikoff, but did not fill the place of his rotund predecessor, Alfred Klein. Harry P. Stone, also seen here for the first time, was excellent as the fire-eating Captain Peshofski.

As for the older members of the company, Edmund Stanley sang finely as Prince Boris, Arthur Cunningham made a captivating Grand Duke, Mark Price was effective as Gogol, and Adine Bouvier handsome and stately as the Grand Duchess. The chorus was well drilled, the stagecraft good, and the scenery and costumes artistic.

If succeeding audiences like The Charlatan as well as that of Thursday night seemed to there is no reason why the had impression created by its untimely production last September should not be effaced and the opera be ranked with Mr. Hopper's other successes.

American—The Castle Square Company.

The season of the Castle Square Opera company at the American Theatre closed on last Saturday night, after a final week marked by unusually interesting performances, and by the audiences that filled every available space in the auditorium. The operas presented after Faust—the first of the week's bills that was reviewed in the last issue of THE MIRROR—were Il Trovatore, Romeo and Juliet, and Aida. These important works had all been sung earlier in the season by the organization, and in the revivals the parts were distributed, as nearly as possible, according to the former casts.

On Wednesday evening Il Trovatore was presented, with Yvonne de Treville as Leonora, Lizzie Macnichol as Azucena, Joseph F. Sheehan as Manrico, and Homer Lind as Count di Luna. Taken as a whole, the performance was quite up to the standard of the company's work. To Mr. Sheehan the highest praise is due for his excellent singing and acting as Manrico. In spite of his almost unceasing work during the season his voice is nearly as fresh as it was last Autumn. Some of the others in the cast have not been so for-

tunate in this regard, and it is well for them that the days for rest and recuperation are at hand.

Romeo and Juliet, the third opera in the week's repertoire, was admirably performed by alternating casts that, in the several presentations, brought forward nearly every one of the favorite members of the organization.

The last performance—that of Aida, on Saturday night—was a fitting climax to a season that has been both artistically and pecuniarily a brilliant success. The audience was one of the largest ever assembled in the American Theatre. The opera was presented splendidly in every respect. Lizzie Macnichol, Effie Stewart, Joseph Sheehan, Homer Lind, and E. N. Knight appeared in the principal roles, and the ever-excellent chorus displayed even more vocal vigor than is its custom. At the end of each act there were many curtain calls, and flowers were passed over the footlights in abundance.

After the last act Mr. Savage, the proprietor and general director of the company, was called before the curtain. In a short address he spoke of the work that had been accomplished by the organization in presenting opera in English. He said that it is his intention to continue on the same lines in the future, and that the company will begin its next season in New York on Oct. 2, presenting, for the first week, Die Meistersinger, in English. Furthermore, Mr. Savage said that every Spring he will produce at the American Theatre a new drama by a native author. Mr. Sheehan and Miss Macnichol also made short speeches, and at the last the entire company sang "Auld Lang Syne" as the final curtain fell.

People's—The Police Inspector.

The last week of the season at the People's Theatre began last night with the performance of Will R. Wilson's sensational drama of New York life, The Police Inspector. Since its first presentation at the Park Theatre, now the Herald Square, the play has undergone numerous changes in detail that, while they do not strengthen it, at least bring it up to the times. There were allusions in the dialogue used last evening to the Mazet Committee and to various phases of criminal life that were undreamed of ten years ago. Altogether the audience was mightily pleased with it all and applauded the sensational situations with gusto.

George R. Sprague was dignified and forceful as the Inspector, Henry Markham was a picturesque Ben La Bree, and Maurice Pike was a conventional Yankee in the character of Hiram Cheesbrough. Joseph P. Winter as Vanderveer was satisfactory, and the other parts were adequately presented. Among the women Lizzie Hunt deserves the highest praise for her impersonation of Fanny Desmond.

The scenery used suggested Antwerp rather than New York, but it was not much less impossible than many of the adventures that the actors experienced in front of it. The house will be opened in the Autumn under new management as a Jewish theatre.

Grand—Uncle Tom's Cabin.

The West Side wing of the double Uncle Tom's Cabin event with which New Yorkers are being regaled this week opened to an audience of good proportions at the Grand Opera House last evening.

George W. Fursman is the manager of this production, and his company, which is a large one, is composed of whites and blacks in equal numbers. The whites played the drama in a way that pleased the audience, and the blacks sang and danced at every opportunity. Their work was good of its kind. W. J. Hurley was Uncle Tom, Charles E. Fisher, Marks; Gussie Hart, Topsy; Clara Cubitt, Eva; Seymour Stratton, Phineas Fletcher, and C. E. Bunnell, Legree. May Melville, May Anderson, Kate Primrose, Florence Wallace, Harry English, and others filled the remaining roles.

Black Patti's Troubadours will be the attraction next week.

Star—Uncle Tom's Cabin.

Webber's Uncle Tom's Cabin company drew a good-sized audience to the Star Theatre last evening. The production, like most of its kind, is composed largely of specialties that seemed to interest the audience much more than the drama did. The company was fair. John F. Ryan, the Uncle Tom, was liked, and Mabel Taliaferro made a pretty and clever Eva. Among the others were Harry Webber, H. P. Keene, Harry Fisher, James Powers, Harry Belmer, Florence Ocherman, and Teresa Alston. The scenery was ancient and often inappropriate. Next week's bill will be Yon Yonson.

Manhattan—A Female Drummer.

Charles E. Blaney's farce-comedy, A Female Drummer, moved over from the Grand Opera House to the Manhattan last evening and entertained a large audience of laughter-lovers. James O. Barrows and Harry Kelly replaced George Richards and Eugene Canfield, and succeeded in making excellent impressions. Johnstone Bennett and the other members of the company are as good as ever, and the piece went with the usual snap.

Columbus—Black Patti's Troubadours.

Black Patti's Troubadours in their medley of opera, burlesque, comedy and vaudeville, drew a large audience to the Columbus last night. The vocal numbers of Madame Sissieretta Jones were enthusiastically received. Next week, Gettysburg.

At Other Playhouses.

DALY'S.—The Great Ruby has passed its one hundredth performance, and is still drawing immense audiences.

BROADWAY.—Jacob Litt's revival of Shenandoah has scored a great success, and promises to run into the Summer.

AMERICAN.—Lee Arthur's play, We 'Uns of Tennessee, will have its first production this (Tuesday) evening.

BIJOU.—Adonis will be revived this (Tuesday) evening by Henry E. Dixey and a strong company.

HERALD SQUARE.—An Arabian Girl, considerably improved, is in its second week.

NEW YORK.—The Man in the Moon attracts large audiences.

LYCEUM.—His Excellency the Governor will have its initial American representation this (Tuesday) evening.

ACADEMY.—The King of the Opium Ring,

Heather of the Links

The New Lundborg Perfume

Is as pleasing and inspiring in its charming and natural fragrance as the home of the Royal game its name suggests.



The Acme of Delicacy and Refinement.

Lundborg's Perfumes are sold by dealers everywhere or bottle will be sent on receipt of \$1.00. Sample tube of Lundborg's Velveteen enclosed in every order by mail without extra charge. It is soothing and healing to the skin, good for chapped hands and face or sunburn. It is appreciated by Golfers and others exposed to inclement weather.

LADD & COFFIN,

Proprietors and Manufacturers,

24 Barclay Street, New York, N. Y.

which has enjoyed successful engagements at other metropolitan theatres this season, opened at the Academy of Music last night.

CASINO.—A revival of Erminie is announced for Saturday evening.

KNICKERBOCKER.—Julia Marlowe in Collette will remain until May 20.

FOURTEENTH STREET.—Mother Goose will close here on Saturday.

REFLECTIONS.

Leon Victor, traveling representative for Davis and Keogh's attractions, is in the city.

Jeffreys Lewis has been engaged by Samuel Blair to play the title-role in his production of The Opium Queen, booked for presentation in this city in September.

A daughter was born to Mr. and Mrs. F. W. Crosby (Helene MacDonald) on May 5.

Mrs. Adele Clarke will play the Countess in Lewis Morrison's production of Frederick the Great next season. Mrs. Clarke is now visiting friends at Jamaica, Long Island.

Laura Alberta will be featured as the leading support to Howard Hall in his forthcoming starring tour in A Soldier of the Empire.

Julie Romaine has been seriously ill with brain fever. Her doctors declare that the disease has passed the crisis.

Mrs. Fanny Addison Pitt terminated a four seasons' engagement with Sol Smith Russell April 29. She left town Monday to join the Castle Square forces in Boston for the Summer, and will appear in a New York production in the Autumn.

Howard Hall's first New York appearance in his new romantic play, A Soldier of the Empire, is set for Aug. 28, at the Star Theatre. A week of one night stands to round out the performance will be played before the metropolitan opening.

Ida Glenn, late of Paul Gilmore's productions, The Dawn of Freedom and The Musketeer, is recovering from a dangerous attack of peritonitis.

Herbert E. Sears arrived in town on Thursday, after a long season in A Texas Steer.

"Fritz" C. Thayer returned to the city on Saturday, after visiting relatives in Boston.

Edmond Brussels has closed a season of thirty-four weeks in Side Tracked.

The many professional friends of Jessie Clark, of Newark, N. J., will be pleased at her return to the stage, this time as a singer. She appeared as a soloist at the Ladies' Choral Club of Newark last Thursday.

H. S. Northrup will leave for San Francisco on May 15. He will return to join James K. Hackett's company in September.

Madame Cappiani will make her usual vacation trip to Europe this Summer, leaving New York on June 1. Owing to better news from her family, Madame Cappiani has decided not to retire from her teaching, and she will return from the other side early in October, to begin again her regular musical work in this city.

John Himmelein and wife, Beatrice Earle, of Hemmelein's Ideals, are in New York, taking a rest after a prosperous season of thirty-five weeks on the road. Mr. Himmelein will launch a No. 2 company next season to be known as the Imperial Stock company.

The third annual edification exposition opened last evening at the Madison Square Garden.

Frank Andrew Barrett, son of Wilson Barrett, was declared bankrupt in London last week. His liabilities are £678, with no assets.

A novel, based upon Sardou's Robespierre, has been published in London.

The Morrison Comedy Company, a Boston organization under personal direction of Leigh Morrison, with Allie Gerald featured, will open in repertoire in Boston on July 10, being booked solid for a year.

Marian Childers replaced Bijou Fernandez as Adelaide in The Purple Lady last week.

The Grandee, a comic opera, by Jules Hone and Captain Forsyth, of Montreal, will be produced at Her Majesty's Theatre in that city, week of May 29. Walter Host will have the principal comedy role.

James H. Wallick and Vera De Noie have dissolved partnership. Miss De Noie will next season devote her energies to the management of Devil's Island. She is engaged on a new play entitled, Bathsheba, an historic drama founded on incidents of the Puritan age.

Gertrude Whitty has engaged passage on the steamship Menominee, for England, to sail on June 3.

Mabel Florence's starring tour in Faith, or A Daughter's Wrongs, is promised for the coming season.

A WALK AND TALK WITH HENRY MILLER.



On one of the brightest mornings of the first week in May a representative of THE MIRROR, strolling up Fifth Avenue, met Henry Miller walking from his uptown place of residence to his club. "It is quite too fine a day to waste indoors," said Mr. Miller enthusiastically. "You had better put your pen aside for the morning and walk about with me."

"Upon one condition, I will," answered the reporter; "that, while we walk, you will tell me about yourself and your career."

"Done!" said Mr. Miller. And true to his word, though occasionally needing the spurs of the reporter's queries, he chatted good-naturedly of his life, his plans and his hopes.

"I was born," he said at the outset, "in London, England. When quite a small boy I came to this side with my parents, and grew up in Toronto, Canada. This fact has led to the impression that I am a native Canadian; but, nevertheless, like Mr. Gilbert's hero, 'I remain an Englishman.'"

"My desire for a stage career was awakened by a magazine article about Henry Irving that came into my hands during my school days. I was fired with an ambition to emulate him—to work earnestly as he had worked, and, if possible, to gain something of the success that he had even then attained. At fifteen I became a pupil in elocution of the late C. W. Coudock, and besides getting at his hands four years of excellent training in the Shakespearean drama, I had the good fortune to form an affectionate friendship with him that endured until the time of his death."

"Shortly before my nineteenth birthday I was esteemed worthy by my instructor to make my debut on the Toronto stage. I was intrusted with the part of the bleeding sergeant in Macbeth upon that occasion. The company, of which I became a regular member immediately thereafter, was in such hard pecuniary straits that there were frequent resignations from the ranks. This ill wind, however, blew to my advantage, because promotion was of course rapid, and at the end of my first season I found myself playing leading juveniles in the classic dramas of our repertoire."

"My next engagement was with Madame Modjeska, in whose support I shared the general utility honors with Robert Mantell. The two following seasons I played in the companies of Adelaide Neilson and Ada Cavendish, and then became a member of Augustin Daly's company."

"I may say that I gained my first foothold in New York while at Mr. Daly's theatre, by playing at short notice the leading role in Odette, in place of H. M. Pitt, who was suddenly taken ill. In the cast on that occasion were Ada Rehan, James Lewis, and John Drew."

"Not long after that I left Mr. Daly's and became leading man in Mrs. Fiske's company. The next season I acted with Dion Boucicault—with whom, by the way, I got to be fast friends—and then began my connection with the Empire company."

"My career, you perceive, has been an uneventful one. I have had no adventures, no amusing misfortunes—nothing beyond hard work and regular salary. For both I am duly thankful."

"For the hard work as well as its reward?" "Yes—because the work is in itself a reward to the actor. The constant study, and the effort to gain perfection, especially in the great roles; the practice that should never cease; and at last, perhaps, the appreciation of thoughtful men—these are the things that make a player's life worth while."

"What are your opinions, Mr. Miller, regarding the best methods of training for the stage?"

"I am averse," replied the actor, "to training gained outside of the theatre. Or perhaps I would better say that I am averse to purely theoretical training. The great fault with many people who are so schooled is that they pursue their studies as one runs after a car, and once they gain the stage they sit down, as one does in a car, with the impression that no more effort is necessary. The real training, of course, begins just at that point. And in this connection I want to say that one of the most unfortunate conditions in the theatre to-day is the attitude of the public toward the young player. He is held up to ridicule instead of being aided in his worthy endeavors by the sympathy of his audience. He is intimidated by the thought of the jeers that will be aimed at his performance in place of the honest criticism that he ought by right to have."

"This is true not only of the young actor but of many an older man as well, who would venture to play the great parts if he might be sure of dignified criticism, however severe. The player must have practice on a stage, before an audience, in order to perfect himself in a part. I am quite willing to confess that my purpose in presenting Hamlet recently in several of the smaller cities was that I might learn the role. To the people of those towns I am indeed grateful, not only for their scholarly criticisms upon my work but for their belief in my integrity of purpose."

"You are influenced and aided, then, by the laymen as well as by the professional critics?" "Emphatically, yes," answered Mr. Miller. "I am sure that the player can get valuable points from any intelligent observer; and fur-

thermore, one is aided in keeping free of conventionality by discussing the drama with the outsider. An actor must strive constantly to keep his imagination well apart from his recollection, else he will never rise above traditional methods. On the other hand, he must always give the traditions of the stage a respectful hearing, since the mere defying of them is no more than a cheap trick to gain notoriety."

"Will you tell me something of your plans for the future, Mr. Miller?"

"Certainly. This Summer I am taking to San Francisco an excellent company to play a ten weeks' engagement at the Columbia Theatre. We will present Hamlet, Julius Caesar, Heartsease, The Liars, Lady Ursula, Lord and Lady Algy, and other successful plays. I think that the company I have formed will be reminiscent of the old California Theatre days, and I hope to establish it permanently, for the Summer seasons, in San Francisco."

"My greatest ambition? It is to manage a New York theatre and play in it—not star in it, mind you—myself."

The conversation drifted away after this to the careers of actor-managers here and in England; to stories of personal experiences of the actor, and to memories of great productions in the past. When Mr. Miller and the reporter parted company in Madison Square, the former said, as a last word about the profession that he knows and loves so well: "There is no walk of life in which more moral courage is required, and no art that demands closer nor more long-continued study."

A SOMEWHAT NOTED LITIGATION.

It will be remembered that Anna Vivanti Chartres some time ago commenced an action in the Supreme Court to enjoin Mrs. A. M. Palmer from producing a certain version of the second act of the play, *That Man*, on the claim that the act was a different version from the one she had written. As the plaintiff filled the newspapers with interviews, in which she spoke in a disparaging way of the manner in which Mrs. Palmer was putting on the play, and in her moving papers made similar charges, it was deemed advisable to make an argument on the subject in court. For that reason a stipulation was entered into by the parties that what was known as the third version of the second act, with such alterations as Rose, the manager, had agreed upon, should be produced. This stipulation was subsequently embodied in an order of the court, which permitted Mrs. Palmer to play the third version of the second act, but no other.

Subsequently Mrs. Chartres made a motion before Judge Gildersleeve of the Supreme Court to punish Mrs. Palmer and Reuben Fax, the leading man, for contempt of court, for producing a version of the second act different from the third version mentioned in the stipulation and the order of the court. This motion was argued by John W. Brainsby, attorney for Mrs. Chartres, and by Judge Dittenhoefer, attorney for Mrs. Palmer and Reuben Fax, and was denied by Judge Gildersleeve. Not satisfied with this decision, Mrs. Chartres renewed the motion to punish for contempt before Judge Giegerich, of the Supreme Court. The same counsel appeared and argued for and against the motion. Last Wednesday Judge Giegerich denied the motion with \$10 costs against the plaintiff.

THE QUESTION OF MUSIC COPYRIGHT.

Louis Robie was sentenced last week in Brooklyn to one day's imprisonment in the long-contested case wherein he was accused of presenting in the Bohemian Burlesquers, in 1896, certain songs originally sung in *In Gay New York*, the proprietors of the entertainment last named contending that Mr. Robie had infringed upon their copyright.

Sentence was suspended upon application of Howe and Hummel, Mr. Robie's attorneys, and the case will be carried to a United States District Court of Appeals. At Howe and Hummel's office it was said yesterday that their purpose was to establish the exact difference existing between copyright protection for a play and for a song, or other musical composition. The point at issue is that public performance of a copyrighted play without proper authority of owners is quite another matter from similar performance of a copyrighted song that has been published and sold by music dealers.

The defendant's lawyers claim that mere public singing of a copyrighted song constitutes infringement no more than does public reading from the text of a copyrighted book. Music copyright, they contend, is meant to protect authors and publishers of music against the reprinting of their works by other persons for purposes of sale, just as book copyright protects authors and publishers of books against unauthorized editions of their output. The lawyers denied that they sought to prove any unconstitutionality in the copyright law, but merely to establish the distinction described and to show that persons buying music offered for sale are not liable to penalty for public performance of such music.

DRAMATISTS CLUB ANNUAL MEETING.

The annual meeting of the American Dramatists Club was held last Saturday night at the club's headquarters in the Holland Building. The following officers were elected for the ensuing year: President, Bronson Howard; First Vice-President, Joseph I. C. Clarke; Second Vice-President, Howard P. Taylor; Treasurer, Richard A. Purdy; Corresponding Secretary, Charles Barnard; Recording Secretary, Charles Klein; Directors, Harry P. Mawson, George H. Broadhurst, and Harrison Grey Fiske.

President Howard gave an interesting account of the work that culminated in the passage of the new law by the State Legislature, declaring the piracy of manuscript plays a misdemeanor, and enthusiastic votes of thanks were extended to ex-Judge Dittenhoefer, counsel for the club, with whom the bill originated, and the Hon. Joseph I. Greene, who introduced it in the Assembly.

The annual reports of the secretary and treasurer showed most satisfactory progress. The list of proprietary plays issued annually by the club is now in preparation.

HAMMERSTEIN'S CREDITORS MEET.

The creditors of Oscar Hammerstein met on May 5 at the office of Peter B. Olney, who is the referee in the Hammerstein bankruptcy proceedings. Mr. Hammerstein told the story of his ill luck, which is familiar to all MIRROR readers. He testified that he is now employed by the Hammerstein Amusement Company as manager of the Victoria in this city, at a salary of \$100 a week, and that he owns no stock in the enterprise.

HYDE AND BEHMAN'S PLANS.

As told in last week's MIRROR, Hyde and Behman, the Brooklyn theatrical managers, intend to dissolve partnership. In place of the firm as it now exists, a new and larger company will be formed, which will control the various enterprises now under the direction of Hyde and Behman. A formal division of the interests of the members of the firm will be made, and the new company will be organized so as to allow other investors to take an interest in it.

The theatres under Hyde and Behman's direction which will be included in the new deal are Hyde and Behman's, the Grand Opera House, Gayety, Star, Amphion, Park and Empire, in Brooklyn, the Newark Theatre, Newark, N. J., and the Herald Square, in this city.

The firm of Hyde and Behman was established in 1877. On May 22 of that year they opened the Volks Garden on Adams street, Brooklyn, where their theatre now stands. They were successful from the start and added one theatre after another until they decided to stop.

There has been no break in their friendship, and the new plan is purely a matter of business.

NEW STATE PROTECTION FOR PLAYS.

The bill amending the penal code of New York State, making it a misdemeanor, punishable by imprisonment, to produce an uncopyrighted play held in manuscript, was signed by Governor Roosevelt on May 5, and is now a law.

The bill was drawn by ex-Judge A. J. Dittenhoefer for the American Dramatists' Club, and was introduced into the Assembly by the Honorable Joseph I. Green, who also is entitled to much credit for its passage. Mr. Dittenhoefer attended at Albany, before the Committee on Codes, and made an argument. This new measure supplements the law passed by Congress a few years ago making it a misdemeanor to produce a copyrighted play.

To a MIRROR man, Mr. Dittenhoefer said: "The bill as finally passed is not in the exact form I drew it. It was amended in the committee in Albany, and while I do not approve of the amendment, Mr. Green says he had to agree to it in order to get it passed. The amendment made in Albany to which I refer includes copyrighted plays, as well as plays in manuscript."

AN EVENING OF IRISH SONG.

Assembly Hall, in the Presbyterian Building, was comfortably filled on last Friday evening by an audience that listened with keen appreciation to a programme of Irish music performed by Ardma O'Donnchaidh and a number of well chosen associates.

Mr. O'Donnchaidh is possessed of a melodious baritone voice of considerable power, and of a sympathetic quality that is especially pleasing. In singing the ballads of Erin—by Moore, McCann and Vantom—he displayed a poetic feeling that seemed to give the familiar old songs a fresh value.

Mae Mackay sang several soprano solos effectively; Robina Carrie won very well-deserved applause for her performances on the harp, and David Bimberg's violin playing was thoroughly appreciated. Others who supplied a goodly share to the enjoyable programme were George J. Mager, organist; Henry McMahon, tenor; B. Russell Throckmorton, reader; Mabel Anna Marks, mandolinist; Florence Helen Mackwood, reader, and Jule Halpin, pianist.

A SUMMER PARK AT LINCOLN.

Lincoln, Neb., which is chiefly known to fame as the home of William J. Bryan and F. C. Zehrung, is to have a new amusement enterprise this Summer, engineered by Mr. Zehrung and L. M. Crawford, who is his colleague in the management of Lincoln's two theatres, the Oliver and the Funke. They have leased the Lincoln Park, and purpose running it as a Summer resort, with amusements for both old and young. There will be band concerts every day, and opera and vaudeville will be given at the park theatre. Admission will be free, excepting a small charge for reserved seats. A large force of men has been at work putting the grounds in first-class shape. The preliminary opening took place last Sunday, and the season will be formally inaugurated later on. It is the aim of Crawford and Zehrung to make the park a strictly family resort, and nothing calculated to offend will be permitted.

MARRIED BETWEEN THE ACTS.

Alexander Gaden, of the Meffert Stock company, Louisville, and Florence Warren, of Hodgenville, Ky., were married on April 22. Mr. Gaden was playing *Stuyvesant Lawrence*, the young lover, in *Aristocracy*, and was not on in the second and third acts. Immediately after the first act he removed his make-up and, in stage clothes, went directly to the county court room, where he and Miss Warren were married. The news reached the theatre before Mr. Gaden returned. The orchestra played Mendelssohn's "Wedding March" for his entrance in the last act, and there was a tremendous round of applause.

An uncle of the bride presented to her a check for several thousand dollars.

Mr. Gaden has accumulated a bank balance in seven years of hard work. He may retire from the stage, or invest in a pretentious production. Mr. and Mrs. Gaden will leave for Europe early in June.

FUND TRUSTEES' MEETING.

The regular monthly meeting of the Trustees of the Actors' Fund was held last Thursday afternoon. There were present President Louis Aldrich, Frank W. Sanger, Tony Pastor, Augustus Piton, Harrison Grey Fiske, Edwin Knowles, F. F. Mackay, Andrew A. McCormick, and Frank G. Cotter. An official notification was received of the grant to the Fund by the Board of Estimate and Apportionment of \$14,975—the largest share of the theatre license moneys yet appropriated in any year. Arrangements were made for the annual meeting of the Fund Association on Tuesday, June 6, in the forenoon. The advisability of reviving the custom of holding an anniversary meeting on the afternoon of the same day was discussed and there is a probability that it will be arranged. The last meeting of the present Board of Trustees will be held on Thursday, June 1.

TIM MURPHY'S CONDITION CRITICAL.

Tim Murphy, who has been seriously ill with pneumonia at Oshkosh, Wis., for the past two weeks, had a relapse on Saturday and is again in a critical condition.

PROFESSIONAL DOINGS.



Zeph G. Goudrenault is the original of the picture that heads this column. He has just closed the season with Charles H. Yale's *The Evil Eye*, in which production he played the leading tenor role of Bertrand. Mr. Goudrenault—whose name, by the way, is simple enough when one learns to pronounce it Goudrow—is a native of Montreal, Canada, and in him are combined the dramatic temperament characteristic of the French race and the physical sturdiness of the Canucks. He received his musical training under Signor Rotoli, of Boston, and was schooled in the art of acting by the old tragedian, Joseph Proctor. His stage career began about five years ago, when he essayed the leading juvenile part in Arthur C. Sidman's production of *A Summer Shower*. After playing for two seasons with Mr. Sidman, Mr. Goudrenault was engaged by Lewis Morrison to play Joseph in *Richieu*, *War Eagle* in *The Indian*, *Seibel* in *Faust*, and *Gregory* in *Yorick's Love*. This engagement also lasted through two seasons, and at its conclusion Mr. Goudrenault became a member of *The Evil Eye* company. His work in the character of Bertrand has been considerably praised by the press of this and other cities, and he has already received several offers for next season. It is probable that he will accept one from an opera organization, as he is best suited to that line of work, both by taste and training.

William B. Gray, whose *A Parlor Match* company has just closed a long and successful season, will not spend the Summer at his home in Nova Scotia, as has been his custom in the past, but will remain in New York to perfect the details of certain productions that he will make next season.

Maggie Holloway Fisher, as a result of an internal strain, was compelled to leave the *On and Off* company at Omaha, Neb., last week and to undergo an operation at the Presbyterian Hospital in that city. Her husband, Alfred Fisher, and daughter, left on Thursday to join Mrs. Fisher. Just before his departure Mr. Fisher received a telegram reporting the success of the operation.

Manager Frank J. Stanton reports the continued success of the Starr Comedy company in *A Wealthy Widow*. The roster includes Stanley Starr, Will D. Felter, Alexander Vincent, George W. Ward, C. H. O'Brien, Will Bingham, Jule Warner Starr, Jeanne Belmont, and Mrs. E. A. Sawtelle.

James B. Mackie has taken the management of *The Pulse* of Greater New York, opening at the Adelphi, Chicago, April 30, featuring W. A. Lang. Among those engaged are the Butterworth children, Milt Barlow, Jr., Alice Hamilton, John Keeler, Fred Hopkins; E. L. Simmons, musical director, and John H. Farley, agent. For an extra attraction at Chicago, he has secured Owen H. Ziegler and Tom Brady, pugilists.

The J. W. Carner Stock company is booked solid for thirty-eight weeks, beginning Sept. 4, carrying fourteen people, special scenery and effects. Manager Harry L. Webb has secured four plays on royalty, and is negotiating for three others. The company will open at Randolph Park, Akron, O., June 3, for the Summer, remaining at this resort until the opening of the regular season.

Laura Millard, while cycling in Chicago the other day, dropped a valuable watch. Before she could stop, a boy, wheeling in the opposite direction, picked up the watch and made off. Miss Millard gave chase, and there was a lively race for a long way, both being sprinters. In the end the boy threw down the time-piece, and the actress was so glad to recover it that she let him get away.

A number of prominent New York managers went to New Haven last week to witness the performance of *Beside the Bonnie Brier Bush*.

Nora Lambert opened last week with *Mother Goose*, replacing Amelia Glover.

Mrs. T. Benton Leiter, the Chicago society amateur, arrived in town last week.

The case of George A. Weller, who had sued Elmer E. Vance to recover \$710 for alleged breach of contract, was dismissed last week in the Supreme Court in this city.

The Manhattan Beach amusement season will begin on June 17 with Sousa's Band and Pain's fireworks.

The Peruchi-Beldeni company have completed their third week at Joplin, Mo., to good business. The regular season closed there on Saturday. A Summer season opened May 8, the No. 1 company playing Nashville, Tenn., all Summer; No. 2 company opening at Mobile, Ala., May 15, and No. 3 company remaining in the West. Human Hearts has been added to the repertoire. The three companies will consolidate in Nashville about Aug. 20. The next regular season opens in Atlanta, Ga., Sept. 4.

Jacques Martin and Lillian Gerome were married in this city on May 6.

W. A. Crimans has closed a successful season with Jules Murry's *Ole Olson*, and has signed with him for Colonel Wallace in Lewis Morrison's *Frederick the Great*, to open in New York in September.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor appears every evening in his new song and parodies. The others are Charles H. Sweet, the piano tramp; George Felix and Lydia Barry, in their sketch, The Vaudeville Craze; Emma Carus, phenomenal contralto; the Columbian Four, musical specialists; Harry Edson and his dog "Doc"; Allen Wightman, clay modeler; Brown, Harrison and Brown, eccentric comedy trio; Murray and Alden, travesty artists; Lewis and Blakely, dancers; Stewart and Gillen, comedy duo; Harry Thompson, monologist; O'Connell and Mack Irish comedians, and Hornmann, comic conjuror.

Weber and Fields' Music Hall.

Helter-Skelter, and the burlesque on Catherine, are in their last nights. All the favorites are still in the cast, and Bessie Clayton dances as merrily as ever. O'Kabe's Japanese troupe open the bill with a juggling and acrobatic act.

Palace.

Gilmore and Leonard play their final vaudeville engagement and head a bill which includes Roscoe's trained pigs, which make their American debut; Webb and Haasen, head balancers; Joe O'Hare, boy tenor; Riley and Hughes, dancers; Charles G. Kilpatrick, bicyclist; E. M. Hall, banjoist; Bryant and Saville, musical comedians; Gilbert Girard, comic; Ramsey Sisters, comedienne; Joe Conlan, E. J. Holland, and Tobey's art views.

Keith's Union Square.

Rose Melville is in the third week of her engagement in Sis Hopkins' Visit. Ching Ling Foo, the Chinese conjuror, and his assistants are in their second week. Helene Mora makes her reappearance, after an absence of several months, in a new repertoire. The others are the Dresden trio, in The Queen's Fan; Larry Dooley and James Tenbrook, comedians; Wartenberg Brothers, acrobats; Earl and Wilson, comedy duo; Raymond and Clarke; Drawee, juggler; Murphy and Nolan, comedians, and the biograph. Special features are the first appearance here of La Fafalla, the dancer. In the new butterfly dance invented by Von Prittwitz Palm, and a production of Chuma, with a special cast.

Proctor's.

Marshall P. Wilder, after a successful Western tour, returns to the house in which he made his vaudeville debut. The bill also includes the Mimic Four, comedians; Seymour and Dupree, acrobatic comedy duo; Lillie Western, instrumentalist; Burke Brothers, comedians; Foreman and West, comedy duo; Joe Natus, vocalist; Marie Henth, comedienne; Three Lamartines, acrobats; Colter and Starr, comedy duo; Allen and La Rue, dancers; Josephine Arthur, singer; Forrester and Floyd, Professor Yarrick, and Tobey's art views.

Harlem Music Hall.

The bill includes the Russell Brothers, Manhattan Comedy Four, Four Emperors of Music, Gilbert and Goldie, Maxwell and Dudley, Kingsley Sisters, Sallie Stembler, and the Everett Trio.

Koster and Bial's.

The bill includes Josie De Witt, vocalist and violinist; Leonidas dogs and cats; Johnson and Leann, colored comedy duo; Henri French, bicyclist; Beaumont Sisters, comedienne; the Conn Fredericks Troupe, acrobats; Ethel Levey, vocalist; the Phassey Troupe, dancers; Griffiths Brothers, comic acrobats; Clarence's Quintette, and the Sisters Rappo, Russian dancers, who are in their final week.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The theatre remains closed until further notice.

MINER'S BOWERY.—The Parisian Belles present a burlesque and olio, showing Violet Mascotte, Williamson and Stone, Gotham Comedy Four, St. John and Lytton, the Fields, Madden and McCarthy, Winnie Richards, and Allen and Regan. The Kentz-Santley company follow.

LONDON.—Misco's City Club offer two burlesques and olio with Lew Palmer, Sisters Leon, Nellie Waters, O'Brien and Buckley, and Nestor, Wrenn and Holland. The Merry Widows next week.

MINER'S EIGHTH AVENUE.—The Metropolitan Burlesquers present the bill seen last week at the Bowery.

OLYMPIC.—Graham's Southern Specialty company hold forth in Harlem.

DEWEY.—The Gay Masqueraders is the attraction this week. The company includes Sie Hassan Ben Ali's Tow-Zoon-In Arabs, the Kins-Ners, Brown and Camille, Bud Snyder, the California Four, Clark Sisters, the Murphys, Mabel Carey, Cook and Mara, and others. Our Gay Volunteers, and McNulty and the Model are the burlesques.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Ching Ling Foo, the great Chinese juggler, who did not have to go back to China after all, made his New York debut last week. He performed only a few tricks, but they were of an odd character and were preceded by much ceremony and "monkey-business." He began by manipulating a large spool on a string, the ends of which were tied to sticks which he held. He made the spool revolve at great speed and it emitted strange sounds. After that he called in his assistant, who handed him things and used an occasional slang expression in English, which sounded very funny. They showed both sides of a cloth several times and folded it up so as to convince the audience that there was nothing in it. Then Ching wrapped the cloth about him and rolled over on his back quickly. When he stood up he threw the cloth aside and held in his hand a glass dish filled with water. The assistant then did some remarkable juggling with a very heavy earthenware jar. A little boy next came on, accompanied by a Chinese woman whose feet are the smallest ever seen in this side of China. She placed a bench for the boy and he did some simple acrobatic tricks

as she watched him. The boy and the funny assistant then held the stage for several minutes with some plate-spinning and burlesque imitations. Ching and his cloth again appeared, and after the same manoeuvres, an immense bowl, which held two pailfuls of water was revealed. This caused the audience to indulge in unlimited applause, and as an encore the juggler produced from the back floor under the cloth a little Chinese girl about two years old. Ching Ling Foo and his troupe made a big hit. His tricks are puzzling, but as his garments are very roomy he can do things impossible to a performer attired in modern dress. Joseph Hart and Carrie De Mar finished their second and last week, presenting The Quiet Mr. Gay, which holds its popularity remarkably well. It was played with the briskness characteristic of these artists and the laughs were frequent. Rose Melville and her clever assistants continued to present the quaint sketch, Sis Hopkins' Visit, to the intense delight of every man, woman and child in the house. Miss Melville stands alone in her impersonation of the gawky girl, and the fun never flagged while she was on. Laura Denio, of her company, deserves great praise for her clever work. She is a very pretty and attractive girl, and sings her song, "That's the Way to Kiss a Girl," charmingly. Richard Ridgely and Francis Denton are also excellent. Joe Welch's Hebrew impersonation was received with roars of laughter. He told one or two new gags which caught on. Hughey Dougherty, who has not been seen here in some time, scored a big hit in his up-to-date monologue, which contained some happy hits. Froel and Hoge, Conway and Leland, and Guyer and Daley combined fun and acrobatics in pleasing fashion. Herbert's dogs, Barton and Ashley, the Australian Trio, Lillian Durham, Morrell and Evans, and Tom Hebron were also in the bill. The biograph and stereopticon had some new views.

PROCTOR'S.—Gilmore and Leonard headed the bill, presenting their conglomeration of nonsense, which found favor with the majority of their auditors, as usual. McPhee and Hill were generously applauded for some very good work on the horizontal bars. They have improved their act by the addition of a high bar, upon which one of them hangs and catches the other as he swings from the lower bar. Sidney Grant and Miss Norton presented their pretty drawing-room sketch, with which they won their usual applause. Ward and Curran sang and gayed each other in a good natured way that won several laughs. The Randalles did an excellent acrobatic act. Miss Randalles is very graceful and accomplished her tricks with the greatest ease. Hal Merritt's imitations were among the best things on the bill. He will soon be among the headliners if he keeps on improving. Master Joe O'Hare sang in cassock and surplice, and caused the women to weep in sympathy as he sang of the death of the poor choir boy. He also sang "Because," which seems to be still very popular. Flood Brothers won a good many laughs with their acrobatic clown act, which is excellent in its way. McWatters and Tyson worked very hard and succeeded in pleasing the audience with their clever tricks and played the sleigh bells while standing on each other's heads. Lillie Western played her xylophone with much vim and great precision, and also performed on other instruments with good effect. The Silvers introduced illustrated songs, which were enjoyed. "Mid the Green Fields of Virginia" and "You Ain't Changed a Bit from What You Used to Be" were the favorites of their repertoire. Pat and Mattie Rooney were warmly welcomed and won applause for their dancing. Pat's neat and original steps won especial recognition. Louis M. Grant whistled some up-to-date music in his own peculiar way and was encored. The Tanakans, Pepita and Rosita, Forrester and Floyd, the Heltons, Henrietta Dreyer, the stereopticon, and piano solos by Hugo Marks were the other features of the bill.

PALACE.—The merry Russell Brothers danced and joked with their accustomed success, and made the house ring with laughter during their entire act, which is as popular as ever. Harrigan, the funny tramp juggler, put in a lot of new expressions and gags, and made a decided hit. He goes about his work in such a good-natured, offhand way that it is a pleasure to watch him. The Rixford Brothers did many difficult balancing tricks and played the sleigh bells while standing on each other's heads. Lillie Western played her xylophone with much vim and great precision, and also performed on other instruments with good effect. The Silvers introduced illustrated songs, which were enjoyed. "Mid the Green Fields of Virginia" and "You Ain't Changed a Bit from What You Used to Be" were the favorites of their repertoire. Pat and Mattie Rooney were warmly welcomed and won applause for their dancing. Pat's neat and original steps won especial recognition. Louis M. Grant whistled some up-to-date music in his own peculiar way and was encored. The Tanakans, Pepita and Rosita, Forrester and Floyd, the Heltons, Henrietta Dreyer, the stereopticon, and piano solos by Hugo Marks were the other features of the bill.

TONY PASTOR'S.—Conroy and McDonald made their reappearance in town, presenting a slightly revised version of their old act. McDonald now wears side whiskers and uses a brogue more pronounced than before. He dances as gracefully as ever, though his legs do not appear to such advantage in the character trousers he now wears. Snyder and Buckley, the musical comedians, also indulged in a little Spring cleaning, and the act now presents Snyder in a Dutch make-up, which, with its accompanying dialectisms, makes the act funnier than before. They have introduced several new mechanical tricks, in which each plays a very prominent part, and which add to the general hilarity. The Stewart Sisters were in excellent form and made the pronounced hit they always do at this house. They sang "Military Mollie" dashing, "Hello, My Baby," and "I've Got Money in the Bank" with great uncton, and, of course, impersonated the two tough boys singing "The Band Played On" with their usual success. The Casino Comedy Four also had their specialty dusted off nicely, and freshened up with some new lines, costumes and business which have improved it considerably. Hedrix and Prescott are nimble-footed dancers and they deserve special mention for the neat dressing of their act. The young woman of the team has Sutherland Sisters hair, and she allows it to float in the breeze after the manner of those celebrated ladies, causing the women in the audience who are "switch tenders" to turn green with envy. The novelty-introducing craze also extended to Hanson and Drew, who were seen in their sketch, My Wife's Cousin. Miss Drew put on a gingham apron over her silk dress and announced that she would give an imitation of Rose Melville. The imitation was rather faint, but Miss Melville's dialogue was there line for line. Mike S. Whalen sang his extemporaneous song and rattled off his gags with great rapidity. Ada Southern Welch made a hit with some good songs. The others were Cain and Mack, Daly and Devere, Charles Diamond and Miss Beatrice, Blanche Newcomb, Behman and Spaulding, and Ziska, the clever magician and illusionist, who gave a very pleasing performance, introducing many novel and effective tricks. Tony Pastor was in

the swim with some new songs and parodies, and was warmly encored.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The end of the season is close at hand and the business continues to be of the phenomenal order. The popular members of the company are playing their parts with the same spirit, dash and brilliancy as at the opening of the season, and the enthusiasm of the audiences is undiminished. The olio last week was furnished by Collins and Collins, clever singing and dancing comedians, and O'Kabe's Japanese troupe of acrobats.

HARLEM MUSIC HALL.—Weber's Dainty Dutchess company filled the week to the entire satisfaction of managers and audience.

KOSTER AND BIAL'S.—Thirteen excellent acts made up a good bill which pleased large houses throughout the week. The newcomers were Cole and Johnson and the Freeman Sisters, who presented a diverting melange of singing and dancing. Their new songs made decided hits. The Four Emperors of Music contributed their usual amount of harmony. The Phassey Troupe of eight English girls were well received, and Ethel Levey's coon songs were redemanded. The Montrose Troupe, Griffiths Brothers, Sisters Rappo, Clarence's Quintette, Fredericks Troupe, Three Fortunas, Henri French, the Beaumont Sisters, and Mouny Toon and Mouny Thit made their usual hits. The orchestra, under Gustave Landers, played pleasingly.

The Burlesque Houses.

SAM T. JACK'S.—The theatre remained dark all last week.

MINER'S BOWERY.—The Metropolitan Burlesquers showed two burlesques of fair quality, with an olio presenting Nelson, Glinesetti and Demonio, the Golden Gate Quartette, Sophie Thorne, Curtis and Wooly, the Luciers, Kitty Brown, Amy Nelson, and Pearl Woods.

LONDON.—The Monte Carlo Girls returned to town with practically the same bill as before that offered two burlesques and olio presenting Eva Swinburne, Gotham Comedy Four, Gallagher and Barrett, Sisters Revere, Abacco Brothers, William C. Fields, and Byron G. Harlan.

MINER'S EIGHTH AVENUE.—Miner and Van's Bohemian Burlesquers returned for a prosperous week.

DEWEY.—The Broadway Burlesquers furnished an excellent entertainment to a succession of large houses last week. The company contains a number of clever people, and the various specialties were received with every evidence of approval. Le Clair and Leslie's sketch, A Society Star; Madge Fox's coon songs, the drooleries of Smith and Cook, the songs and dances of the Mitchell Sisters, the illustrated songs by Bennett and Rich, and the acrobatic work of Merritt and Rozella, all made hits, and the head-balancing act of the three Navarros brought the olio to a successful conclusion. Gay Monte Carlo, the burlesque, enlisted the services of Marie Richmond, Dave Lewis, and the entire company.

THE ADAMS BROTHERS REUNITED.

The original Adams Brothers, George H. and James R., open their Summer season on May 27 at Deer Park, Baltimore, Md., with a company of ten people, producing a new version of Jack and Jill, or Over the Garden Wall. The company will consist of George H. and James R. Adams, O'Connell and Mack, William Fables, Master Walter Morgan, the Adams Sisters, Tonina and Lily, Becky Taylor, and Rosina Cooke. They will carry special trick scenery and all properties to give a first-class performance of pantomime, introducing some appropriate specialties. After two weeks in Baltimore they are under contract to Mart and Reich, for ten weeks, playing the principal parks under their direction.

AN ODD SUIT ABOUT PRINTING.

The H. C. Miner Litho. Company has sued Manager Frank R. Carr, of the Unique Theatre, Brooklyn, for printing furnished. Mr. Carr declined to pay, because the Miner Company sent him a bill marked "with compliments." Mr. Carr, it is said, contracted for lithographs to be furnished by the Miner Company. After receiving the printing for which suit has been brought, the contract for lithographs was canceled. A charge for printing delivered was made, and Mr. Carr claims that it was presented to him. The case will be tried on May 18, the plaintiffs being represented by Attorney M. Strassman.

A KOSTER AND BIAL RUMOR.

A rumor was circulated last week, to the effect that John Philip Sousa was negotiating for a long lease of Koster and Bial's, with a view of using it as a headquarters for his band in New York. The negotiations were carried on, according to the report, by E. R. Reynolds, Mr. Sousa's manager, whose alleged intention is to change the name of the house to Sousa's Theatre, and establish the band there permanently. E. L. Bloom, who represents Alfred E. Aarons, when seen by a MIRROR man on Saturday, denounced the rumor as "absolute rot."

A NEW FARCETTE.

Thomas J. Ryan and Mary Richfield produced a new sketch, called A Headless Man, written for them by Herbert Hall Winslow, at Dock-stader's Theatre, Wilmington, Del., last week. It was a big laugh-winner, and this clever team are elated over the fact that they have at last found a worthy successor to their old sketch. They will probably be seen in A Headless Man in New York in the near future, as they are negotiating with that object in view.

GRAU IS ALL RIGHT.

The enemies of Robert Grau circulated reports concerning him last week which are absolutely without foundation. These stories cannot harm Mr. Grau, as they were probably started by people who are jealous of his remarkable success as an agent for vaudeville headliners. Mr. Grau says he does not owe any man or woman in the world a dollar. The season just closing has been one of the most successful he has ever known.

THE IRIS TESTIMONIAL.

The testimonial to John J. Iris at the Star Theatre on Sunday evening last was a decided success. The feature of the evening was the hit made by Gertrude Coghlan, in a scene from The Royal Box. The bill included John T. Sullivan, Nellie McHenry, Conroy and McDonald, the Four Emperors of Music, Clarence's Quintette, the French Opera Trio, and others.

TESTIMONIAL TO L. C. TELLER.

The season at Weber and Fields' Broadway Music Hall will close on Sunday evening, May 28, with a grand testimonial to Manager Leo C. Teller, whose constant courtesy has made him genuinely popular. Weber and Fields and their entire company and a long list of popular stars will appear.

MINNIE SELIGMAN IN THERESE.

Minnie Seligman will appear in a one-act play called Therese during her forthcoming engagement at Proctor's, assisted by Walter Hale and Horace Lewis. Therese has not been seen heretofore in America. It is a French play and has been done in Europe by Sarah Bernhardt.

JUDGMENT AGAINST KOSTER AND BIAL.

Two judgments were entered against Koster, Bial and Company on Saturday last. The first was in favor of Gustave Kerker for \$2,080 and the second in favor of Aida and Francis Darto, the dancers, for \$524.

A CLEVER MUSICAL TEAM.



MONTAGUE AND WEST.

Above is a picture of Alice Montague and J. Royer West, the popular musical comedy duo, who have been on tour for several months with Joe Ott's Looking for Trouble company, with which they have been quite successful. They will return to vaudeville in the near future and will make their reappearance in New York at one of the Proctor houses.

WARNER GOING TO EUROPE.

"Manny" Warner, the popular American representative of R. Warner and Company, will sail for Europe, on the Paris, on May 31. He will be accompanied by Joseph M. Weber, and they will remain in London until a week later when Lou Fields will join them. The trio will then make a tour of the principal European cities, combining business with pleasure. They will probably engage several novel acts for next season.

Mr. Warner has been very active in exporting performers from America. Among those he has sent over already are Blondi, Woodward's seals, Rachael Walker, Binns and Binns, the Gotham Comedy Four, Frank Latona, Colby and Way, and Clivette. These are nearly all booked up for two or three years to come. Some of this year's exportations will be Bessie Bonehill, Seeley and West, Russell Brothers, Gautier, Lizzie B. Raymond, Smith and Fuller, the Randalles, Snyder and Buckley, John C. Rice and Sallie Cohen, and Barney Fagan and Henrietta Byron.

Mr. Warner is also importing several foreign novelties for the roof-garden season at the New York, which will open about June 12.

SABEL'S SUCCESS.

Josephine Sabel has established herself as a favorite in Berlin. A letter received last week from her husband, David Sabel, says that her songs, "Hot Time in the Old Town," "Tis Always You," and her French songs have made big hits. She put on the animated song sheet with forty-six Germans, as there were no "coons" available. The Germans put on burnt cork, and their dialect in the choruses was something irresistibly droll. Miss Sabel has found that high notes are popular and she finishes even her coon songs with them. The Sabels will leave for Johannesburg on June 1, where Miss Sabel's popularity is already established. Mr. Sabel reports that Sabaret, the dancer, is making a big hit everywhere.

J. J. ARMSTRONG'S CONCERT.

James J. Armstrong, the vaudeville agent, will have a notable testimonial concert at the Star Theatre on Sunday evening, May 14. A number of the leading lights of the vaudeville stage have volunteered for the occasion, which promises to be successful from every point of view, owing to the great popularity of the recipient of the testimonial.

SAM T. JACK'S FUNERAL.

The remains of the late Sam T. Jack were interred at the Grove Hill Cemetery, Old City, Pa., on May 1. The ritual of the Knights Templars was used at the grave. Eminent Commander Good, of Ivanhoe Commandery, New York, represented the Blue Lodge Chapter and Commandery, and conducted the services.

VAUDEVILLE JOTTINGS.

The Gaisety Trio, Dorothy Neville, Gus Thomas, and Orietta Worden, made a big hit last week at the Grand Opera House, Pittsburgh, in Miss Neville's sketch, A Jolly Good Fellow, in which they will continue to appear in vaudeville.

Mr. and Mrs. Stuart Darron will close their season at Hyde and Behman's Theatre, Brooklyn, on May 30. They will play the Proctor and J. K. Burke's circuit of parks in July and August.

Annie St. Paul, "the Bounding Antelope," was one of the special features at an entertainment given on May 6 at the Union League Club, the "swellest" organization in Brooklyn.

The following artists appeared at the Sunday concert at Koster and Bial's on May 7: Mr. and Mrs. Sidney Drew, Marie Tavar, Beatrice Morland, Yorke and Adams, Harry Gilfoil, Monroe and Mack, Gotham Comedy Four, Kingsley Sisters, Phassey Troupe, Ethel Levey, Josie Dewitt, Beaumont Sisters, Clarence Quintette, Johnson and Dean, Griffiths Brothers, Sisters Rappo, Four Emperors of Music, Henri French, and Professor Leonidas dogs and cats.

Grace Griswold, who is now supporting George Henry Traker in his new sketch, Oscar's Birthday, has been engaged to play the lead in The Village Postmaster next season.

Charles Leonard Fletcher introduced a travesty on The Profligate in his new sketch at Keith's Theatre, in Boston, last week, and scored an emphatic success, receiving a hearty curtain call at every performance.

Edith Bruce gave a trial performance in a new monologue at Keith's, in Boston, last week, and made a favorable impression.

St. Orange and Clay, the trick comedy bicyclists, opened on the Keith Circuit in Boston last week.

Lydia Barry will probably buy a home in Bath Beach, L. I., in which she will rest for the Summer.

Edwin Milton Royle was favored with a communication last week from a youth in Wilmington, Del., who wished the author-actor to help him to get married.

William Sidney Hillyer is the author of The Boston Boy, which Robert Fischer will shortly produce in the vaudeville houses.

Major E. A. Billa, who has been West for the past eight months playing all the principal cities of the United States, British Columbia, and Mexico, returned East a few weeks ago. He reports great success with his act in the West, and the press of San Francisco speak very highly of his work. Major Billa has been rehearsing a new act with his brother,

<p>VAUDEVILLE.</p> <h1>"The World's Entertainers."</h1> <p>For time, etc., address quick SIMON NAHM, Manager, 1358 Broadway, New York.</p>	<p>VAUDEVILLE.</p> <p>A Galaxy of Vaudeville Stars <i>FUN — NOVELTY — REFINEMENT</i> —INCLUDING— FLO IRWIN and WALTER HAWLEY, GEORGE EVANS (Honey Boy), THE WILLETT and THORNE COMEDY, BLANCHE RING, THE TOBINS (Mr. and Mrs.), HOOKER and DAVIS, SEYMOUR and DUPREE, And HENRY LEE In His Unique, Artistic Novelty, Great Men, Past and Present.</p>	<p>VAUDEVILLE.</p> <p>This brilliant and expensive organization will begin their tour in September.</p>
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ELIZABETH M. MURRAY
Headliner at Keith's, Philadelphia, last week.
OPEN TIME AFTER MAY 8.
Elizabeth Murray, who is remembered by her success during the run of the living song sheets, is another star attraction. She sang several coon songs in her own inimitable way, besides giving a number of imitations.—Philadelphia Call, May 2, 1899.
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Rose Melville "SIS HOPKINS"
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ALAN DALE, New York Journal, March 8, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."
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FRED NIBLO
MONOLOGUE COMEDIAN.
You all know who **ALAN DALE** is. Well, he visited Proctor's Theatre in New York on Feb. 23 for the purpose of criticising two big stars. After devoting some space to them, he went on to say: "You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither — nor —. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tirade of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unrolled."

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We desire to thank the several Managers for their offers of engagement.

and they broke it in at the Empire Music Hall, Buffalo, N. Y., week of April 24th, with decided success. They were booked on the Burke Circuit during summer, but H. C. Rills was seriously injured by a bayonet while doing gun practice May 1. Consequently Mayer Rills will work alone during the summer.

Phemie West was compelled to lay off the latter half of her second week in Los Angeles, with a severe attack of the grip, but has recovered and resumed work at Kansas City on May 7.

The Gayety Quintette has made an immense hit on the Orpheum Circuit. They are now playing toward the East and will leave soon for London.

Charles N. Sam, the popular stock actor, has gone into vaudeville, using a monologue sketch entitled "These Awful Boots," in which he impersonates a refined colored actress.

After two successful weeks in Boston, Ermani, the mirror dancer, opened at the Toronto Opera House on May 1 and introduced the mirror dance for the first time on any stage in Canada. The audience at the opening night appreciated her efforts. The newspapers and public endorsed her performance.

Barnes and Sisson scored such a hit over the Orpheum Circuit that they played a special return engagement at Los Angeles week of April 24. They are doing a sketch called "The Marriage Broker," which concludes with a travesty on "Cyrano de Bergerac."

Mr. and Mrs. Milton Nobles are enjoying a week's rest at their home, the first in many months. They were due in Boston this week, but at Mr. Nobles' request Mr. Hodgson changed the date to May 29, thus allowing Mr. Nobles to give a few days' personal attention to extensive changes and decorations now going forward in his handsome Brooklyn residence. They will appear at Keith's, Providence, May 15, and will be at the Union Square, in this city, the week following.

Fan El Peak and Maude Shaw, banjoist and pianist, play Theatre Francaise, Montreal, Canada, week of May 8.

Louis Hurtig, the popular treasurer of Hurtig and Seamon's Harlem Music Hall, will be the recipient of a grand testimonial on June 5. "Lou," as he is called by his friends, is well liked, and the demand for tickets has been so large that only a limited number of orchestra seats are on hand, while the boxes were sold out long ago. The programme will be made up of Morton and Revelle, Mr. and Mrs. Sydney Drew, John C. Fox and Katie Allen, John C. Rice and Sallie Cohen, Vess Osman, and many others.

Duncan Clark informs THE MIRROR that he is taking the baths at Hot Springs, S. D. In his letter he pays a warm tribute to the memory of the late Sam T. Jack, of whom he was a life-long friend.

"Mid the Greenfields of Virginia" is being featured by Lydia Barry, Emma Carus, Edna Bassett Marshall, Viola Sheldon, Garry and Walters, the Silvers, Bennett and Rich, Howard and Emerson, Flossie Mortimer, Fred Clarence Quartette (who have been singing ten weeks at Koster and Bial's), Clemence Sisters, Anna Suits, Walter Talbot, Ola Hayden, Charles King, Gotham City Quartette, Preston and Beinnain, and Kessler and Garrick.

Maude Courtney is suffering from a slight throat trouble, which will compel her to rest for at least ten days. She is being treated by a famous throat specialist.

After a successful two weeks' season at Keith's Bijou, Philadelphia, Papinta is now at the Keith house in Boston, where she will remain for the next two weeks. She will sail for Europe at the conclusion of her tour of the Keith circuit.

Henri Cannon, the famous fat man, who weighs 613 pounds, will be one of the attractions at the Chutes in Denver next summer.

Highland Park, in the Orange Mountains, near Newark, N. J., opened for the season on Saturday last. Vaudeville will be a feature of the place during the summer.

Eleanor Falk made the hit of her career last week at the Brooklyn Music Hall. She was in excellent voice, and her chic and grace captivated the patrons of Percy Williams' popular resort.

Maud Sullivan, the popular Southern actress, will make her first New York appearance with the soldier-actor, Mortimer Kaphan, in a sketch called "The Soldier's Revenge at Berkeley Lyceum on June 1."

"My Sweet Ellen" is being featured by the Manhattan Comedy Quartette, Troubadour Four, Sally Cohen, Mozart Quartette, Amity Quartette, Marie Jansen, Irene Franklin, Vera King, May Mooney, and Waterbury Brothers and Tenney.

Kilroy and Britton played at Donaldson's benefit on Sunday evening April 30, and made a big hit. Mae Britton was presented with a beautiful large bouquet by the John McGrath Association, of the First Assembly District.

Charles Horwitz has written a new monologue for Ray L. Royce, which he will do during his next engagement on the Keith circuit.

Captain George L. Norton, editor of the *Marine Journal*, Mrs. Norton, and their talented daughter, Miss Norton, of Grant and Norton, will summer at Atlantic Highlands, N. Y., where they have leased a cottage for the season.

Harry Accoce, musical director, and Alice Mackay, both of Isham's Octoroons, were married at Lancaster, O., April 29.

Madeline Marshall and Maud Deity have formed a partnership, and will be seen in a new and original singing, dancing, and talking specialty, especially written for them.

A burlesque on Zaza, by John J. McNally, was added to A Reign of Error last week at Hammerstein's Victoria. It is called *Mlle. Ka-Za-Za*.

The roof-garden of the New York will open about June 10, with a bill of foreign vaudeville artists and a novel production, which is now being prepared.

Marshall P. Wilder was very heavily featured during his engagement at the Orpheum, Los Angeles, week of April 24. He was interviewed and entertained, and had an altogether charming time. He is playing a return engagement at Proctor's this week.

Charles K. Harris' new song will be ready the latter part of May. He claims that this song will eclipse anything he has ever written.

Maribel Seymour has closed her season with Edwin Mayo's Pudd'nhead Wilson co., and is at work on a sketch for the vaudeville stage in which she will introduce her own songs.

Agnes Ardeck is having a sketch written for her by Theodore Kremer. It will be fully protected by copyrights, both in this country and Europe.

The Four Winslow Sisters are making a big hit singing Horwitz and Bowers' song, "You Ain't Changed a Bit From What You Used to Be." This song is also being featured by the Silvers, Al Wilson, T. J. Farron, and others.

The forty-first anniversary of Atlantic Garden occurred yesterday. A special performance was given in honor of the occasion.

Wilbur Mack and Isabel Fenton closed with the Maud Hillman co., and are now playing vaudeville dates.

"When a Coon Sits in the Presidential Chair" is being featured by all the leading coon singers in the country and meeting with great success.

Tom Browne, the whistler and mimic, will give a concert at the City Hall in his old home, Holyoke, Mass., on May 19. He will be assisted by several well-known artists, and will give his old neighbors and friends a treat in the way of a genuine high-class vaudeville entertainment.

appointed to wait upon the Police Commissioners to try to induce them to grant the license.

An American high diver named Hardy was fatally injured while giving an exhibition in Alexandra Palace on May 4. The net broke under his weight, and he landed heavily on the ground.

Manager James H. Curtin may put on a series of house vaudeville bills at the London Theatre upon the conclusion of the season of burlesque combinations.

Ching Ling Foo, the Chinese conjuror, introduced a fire eating trick of a startling nature at Keith's Union Square Theatre on Saturday evening last.

Alfred Klein, Maurice Barrymore, Wright Huntington, and Camille D'Arville are among those booked for future appearances at the Proctor houses.

Beatrice Campbell, a Western soubrette, and H. C. Brown, of Hilo, Hawaiian Islands, were married at Honolulu, April 18. Miss Campbell had been engaged to appear at the Honolulu Orpheum, but filled the matrimonial contract instead. The couple will reside at Mr. Brown's house at Hilo.

Madame Herrmann and Alexander Herrmann will enter vaudeville under the direction of John J. Iris. Rose Coghlan's interests will also be looked after by him.

Arthur J. McWatters, of McWatters and Tyson, has been called to his home in Saginaw, Mich., on account of the illness of his father. He is expected to return to this city in a week or two.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Business at the vaudeville houses does not seem to improve, and while the warm weather may be responsible for it, in a way, I imagine the lack of novelty, and an exceptional number of inferior acts which are offered every week at most of the houses is the real reason for it.

The Haymarket has closed for the season—that is, as a week-stand house, and its manager evidently considers the west side a one-night stand as from now on (as long as it pays) a vaudeville performance will be given at this house Sunday nights only, and the cos. will probably be made up from the people playing at the other two Kohl and Castle theatres.

Colonel Hopkins presents the usual combination bill of drama and vaudeville at his popular theatre, and the lovers of the drama are given a treat as the play, "Against the Tide," affords plenty of opportunity for the villain and hero to make things generally lively. Specialties by Joe Flynn, who still bills himself as the author of "Down Went McGinty," but is a capital story-teller and parodist. Lizzie and Vinie Daly are dancing themselves into popular favor. Arthur Amesen is an expert instrumentalist. The stars of the bill are Melville and Stetson, who have recently returned to the stage after a lengthy vacation; they are as welcome as the flowers in Spring, and to their credit it must be said that their work has improved and their mimicry and singing are decidedly refreshing.

Ezra Kendall has made the rounds of the Kohl and Castle circuit, and is anchored this week at the Chicago Opera House. His budget of original jokes, songs, etc., is thoroughly enjoyable. Thorne and Carleton appear in a husband and wife sketch. Dale plays in pleasing manner. Lorenz and Allen are entertaining. The Neilson Sisters sing remarkably well, and a noticeable feature of their act is that they do not sing coon songs. Edith Craske is one of the most delightfully accomplished character dancers seen in Chicago this season. The others are: La Belle Carmen, the Fremonts, Annie Kenwick, the Kenyons, Harry Moore, Evans and De Vees, Kitty Smith, McConnell Sisters, James Thompson, and Lewis Brothers.

The Olympic presents as its headline: "The Stretcher Zouaves," who have been seen here many times before; their military evolutions, fancy drills, and wall scaling are favorably received. Clever John D. Gilbert is in our midst again, with his funny monologue. The Nichols Sisters are seen for the first time since they were the feature of Haverly's Minstrels, and they are entertaining as the "coon gals." Others who merit notice are: Ed Garvie and Molly Thompson, Morrissey and Rich, Eva Tangany, Brandon and Regno, Oscar W. Hall, Mack and Armour, Harry Fitzgerald, Mathew Duo, Lillian Jesmore, Walker and Wilson, Josie Winters, and Trask and Gladden.

Items: Sharp and Platt have returned after a very successful season in their farce-comedy. The late Mr. Early, Tom McKay, who managed the Cos. reports that he will be the business-manager of the Beaumont Musical this summer. W. W. Cole, manager of the Trocadero, Omaha, was here last week engaging vaudeville people for his theatre. Ward and Vokes have their new vaudeville comedy, "The Floor Walker," about ready, and it opens at the Great Northern at an early date. "Happy" Ward, Harry Vokes, Lucy Daly, Margaret Daly-Vokes, Eloise Mortimer, Emile Beaupre, Frank David, Charles Pusey, and Will West will be in the cast.

BOSTON, MASS.—Papinta is back at Keith's for her annual engagement, which is usually the largest that any star plays at that house, and also creates the greatest sensation of any. Mr. and Mrs. Edwin Milton Royle are the dramatic top liners appearing in Captain Impudence, supported by Mary Dupont and William Frederic. The other cards were McIntyre and Heath, Smith and Campbell, Gas Williams, Viola Waterhouse, Edwin Latell, Max Milham and Shields, Terry and Lambert, James Cullen, Clayton and Clerie, Conlin and Clark, the Satour Brothers, Hendrix and Prescott, Frank and Daly, King and Gray, the Six Sennets, and the biograph.

At the Howard this week Isham's Octoroons appear, reinforced by Belle Davis. Other cards are Walter Smart, George Williams, Edward H. Winn, and the Brittons. The house also presents Edwin R. Lang, the Heavys, Revere Sisters, Swan and Bamford, Virginia Trio, Carrie Lucas, Harry La Marr, Alice Gilmore, Mons. Chevalier, Dan Nash, and John W. Dore.

An all-day benefit was given to Thomas and Watson at the Grand 8.

Louise Horner, De Wolf and Gerald, and the Herald Square Quartette give vaudeville turns between the acts at the Grand Opera House this week.

At the Palace the entertainers at the smoking concerts are Odell and Pierce, Juliana, Lang and Taylor, Baker and Lynn, and Bessie Taylor. This is the third week of An Affair of Honor.

Jack and Lowry's Merry Maidens play a return engagement at the Lyceum this week. Nellie Hanly leads the cast. In the olio appear Hiatt and Pearl, Lowry and Rice, Ed Brennan, Henworth Stockholm, and Sophie Everett.

The vaudeville attractions at Austin and Stone's this week are The Vernon Family, Millie Milton, the Frederick Gloss co., Mr. and Mrs. Burroughs, Gypzene, Derenda and Brice, Fannie Hope, Cavanaugh and Hamilton, Annie Edwards, Sisters Leopold, Mlle. Lea, Marion and Pearl, Mullaly and Neary.

Two late additions to the programme at Keith's last week were of special interest to Boston people. Fred St. Onge, the trick bicyclist, was snapped up to fill in a disappointment, and his success was one of the greatest of the season. With his partner he does a really clever act. Charles Leonard Fletcher made his vaudeville debut in Boston at Keith's in a bright sketch, "Wanted a Gent," written for him by Willard Holcomb, dramatic editor of the *Washington Post*.

Emma C. Mahan secured a divorce from John Mahan last week.

PHILADELPHIA, PA.—The programme at Keith's presents Joseph Hart and Carrie De Mar in Dr. Chauncey's Visit, George Henry Trader and co. in Oscar's Birthday, McIntyre and Heath, Harding and Ah Sid, Three Polos, Conway and Leland, Frobel and Rage, Yilona Sisters, Hayes and Sandy, Mlle. Olive, Ellsworth and Bart, Madge and Morton, Gilbert Sarony, and the biograph.

Sam Scribner's Gay Morning Glories are at the Trocadero with the usual bright, versatile, and entertaining bill. Madeline Franks, Grace Barron, Maud Vivian, Libbie Hart, Nettie Grace, Jennie Donna, and the Four Sisters Belleville are the leaders. The Red Birds at the Seashore introduces the large co. Every co. of merit appearing at this house during the season has received very liberal patronage. Next week Rose Sydney's Lotion Belle.

The Broadway Burlesquers play a return date this week at the Lyceum, and will be followed 15 by the Bon Ton Burlesquers.

The season of the Kensington Theatre is over. Forepaugh and Sells Brothers' Circus is in town this week.

SAN FRANCISCO, CAL.—Good bills are still on hand at the Orpheum. Week April 23-29 large audiences applauded the Jackie Wonders, very clever acrobats. Clarence Vance sang and danced in rag time very pleasingly. George W. Day appeared in a clever monologue, John and Harry Dillon sang some comic songs. The three Rio Brothers, acrobats, were clever. Lillian Burkhart charmed once more with A Passing Fancy. Favor and Sinclair were again well received. Novelties for week April 30-6 include the Hawthorne Sisters, the Four Nelson Sisters, and the Valdares. Item: Joe Hayden, composer of "A Hot Time in the Old Town," has been appearing with success at the Chutes.

NEW HAVEN, CONN.—Poll's Wonderful (S. Z. Poll, manager): A thoroughly enjoyable bill was offered week 14: A Wise Guy, interrupted by Hayes and Lytton, was the feature, and it packed the house at every performance. The make-up and work of Mr. Hayes as the trump piano tuner is laughable in the extreme and a character that is as distinct as one

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of Dickens' own. Miss Lytton was an able assistant, and the comedy went with a smoothness and finish that was delightful. Another feature, quite as attractive, and in the most refined and artistic way, was the love idyl, Edna's Ghost, played by Patrice and her co. Edna's Ghost is well written and has a dainty heart interest that makes it all the more charming. The play was exquisitely mounted. Others were Bogert and O'Brien, the Leslies, Bertie Fowler, George Austin, Bobby Mack and Minnie Daly, biograph, and Kriese's dogs. For week 8-13 Bonnie Thornton will be the feature. Others on the bill are Dolie B. Mestayer, assisted by James R. Gary and co. in Bride and Groom, Casino Comedy Four, and the Australian Trio. Hayes and Lytton were the guests of friends on Eld street while here 1-6. Mr. Hayes, an old Yale man, has a host of friends in the city. JANE MARLIN.

CLEVELAND, O.—If the warm weather continues the outdoor resorts will soon be opened, and nearly all will run vaudeville bills. They are anticipating a good season by making improvements. Half-north's Garden Theatre has been remodeled. The management is the same that operates the Lyceum. Enid Beach Park opens 27 with a new manager, who comes from Indianapolis. He promises first-class vaudeville. Forest City Park opens 7 with a spectacular rendition of the Battle of El Caney in the evening. At the Lyceum, Manager Hennessey continues to give his patrons the finest high-class vaudeville bills that can be made up. For week 8-13 Henry Lee, the De Forests, Arthur Denning, Maude Beall Price, Frohman and Lewis, Ronald Brothers, and Berry and Hughes. The fine bill furnished by Drew and Campbell at the Star week 1 attracted crowded houses, and will be repeated at an early date. Roeder-Crane co. 8-13. The Terrible Turk, Maders All, has been especially engaged to appear with Roeder. WILLIAM CRATON.

BUFFALO, N. Y.—Shea's presented an unusually strong bill 1-6. Crowded houses throughout the week resulted. Cora Tanner and Louis Massen presented an admirably acted sketch. Monroe and Mack proved very funny, and Melville and Stetson gave an entirely original singing specialty. Others were Arthur Denning, the Sa-Vans, Cherish Simpson, and Dawson, Caville and Dawson. Week of 8-13, Minnie Dupree, George Wilson, and Reno and Richards. The European Sensation co. was the bill at the Court Street 1-6. The co. was none too strong, but did a fair week's business. Sam Collins was the best feature of the olio. Others were Clemence Sisters, Thompson and Greene, Collins and O'Brien, and Minnie Cline. City Sports Burlesque co. 8-13. At the Empire, straight vaudeville, headed by Axtell and Axtell, was the bill 1-6. Fair business. RENOOLD WOLF.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident manager). The heat did not prevent a large attendance at the opening performance 1. The house is cool and the patrons are supplied with fans and ice water. The excellent bill is headed by Minnie Dupree, assisted by Theodore M. Brown in Dangerfield 95, and she is fully as good as Anne Russell in the character. Laura Comstock is a newcomer, and in spite of the fact that she had to appear in street costume, owing to the non-arrival of her trunk, she made numerous friends by singing "Just as the Sun Went Down" and two comic songs. Others of the co. are Harris and Walters, the Donkeys, Riley and Hughes, Allen Weichtman, Lazelle, Gilbert Sarnoy, and Joe Natus. Gaiety (Agnes Barry, manager; Dark 1-6. CHARLES N. PHELPS.

PITTSBURG, PA.—The Big Sensation co. opened at the Academy of Music 1 to a crowded house. The co. is a strong one, comprising Fennell and Seymour, Field and Willet, Bryce and Inman, Mile, Zittella, Ella Anderson, and Grundy and Murray. Next week, The White Crook. At the New Grand a first-class bill was given 1 to good attendance. In the bill were York and Adams, Hermanetti Brothers, Hartley and Amann, Gardner and Gilmore, Valmore, and the Gaiety Trio. Next week, Carron and Herbert and others. E. J. DONNELLY.

MILWAUKEE, WIS.—Satisfactory business was done at the Alhambra with the opening of the new bill April 30. The following appeared: Brandon and Regent, Edwin and Katie Deaton, the Heards, Three Gardner Brothers, Nichols Sisters, Bronson and Lewis, Billy Van, and the Metcalf Troupe, who are astonishingly clever. Week 7-13, Robert Downing in The Commander. C. L. N. NORTON.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager). Packed houses marked week April 24-30. Marshall P. Wilder was the headliner and scored a success. He is very entertaining. The Henderson Sisters, old favorites here, were cordially received in their new specialty, and Barnes and Simon played a return in The Manager Broker, which is enjoyable. As for the holdovers, Josephine Gassman and her pockaninies continued their marked success. Kara repeated his wonderful juggling act, and L. B. Little and the Valdres were seen in their clever specialties. Coming 1 with a special Dewey matinee: FAVOR and Sinclair, the Escamillos, Earl O. Way and Madge Matland, Sherman and Morrissey, and Charlie Vance.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor). Week beginning 1 the following artists are giving Al performances to S. R. O.: Rosilla Grovella, Olvio, Addie Pavart, La Sortoria Sisters, Kelly and St. Clare, Brandon and Clare, Evans and Grant, Manning and Du Crow, Joe K. Kelly, and Low Piskel.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager). The City Club 16 included Sisters Leon, Nellie Waters, Nestor, Wren and Holland, and O'Brien and Buckley. All pleased. The burlesques, A Wild Night in Washington and The Divorce Court, are unusually elaborate. Opening satisfactory. Monte Carlo Girls 8-13. Morning Glories 15-21. Krueger Auditorium (Harry S. Healey, manager). The bill for April 30 was by Engeltour and Anderson, Tommy Watson, Grant and Grant, Starr, Farrell and Taylor, Gilbert and Girard, Allen and Delman, and Bright Brothers. Fair business. Items: Manager Louis Robie and the proprietors of Waldmann's Opera House will turn over the theatre to the employees of the house June 5 for a benefit. Harry S. Healey will soon change his abode from the Auditorium to the Summer garden which is attached to this resort. Fanny Everett is slowly recovering from her recent illness. The regular season at the Waldmann Opera House closes June 3.

DETROIT, MICH.—At the Capitol Square, week April 30-6: Merry Maidens, Nelly Hanley heads the programme. Others are: Sophie Everett, James Curran, Jessie Herworth, and Ada Stockholm. Week 7-13 Bon Ton Burlesquers. At the Wonderland May Cook is the star week April 30-6. This talented young lady plays the cornet in a remarkably clever manner. This is her first appearance in Detroit, and she has made quite a hit at Wonderland. George C. Davis, a clever mimic and impersonator, is also here. Ben Mowatt and his ten-year-old son give some clever club juggling exhibitions. Garmela and Shirk appear in a comedy, entitled An Easy Mark, and Delmore and Wilson appear in Mark and Marquise of Hoboken.

ST. PAUL, MINN.—Olympic (S. Fink, manager). Week 14 opened to good houses. Specialties by Mamie Stewart, the Hoffmans, the Coles, Rose Worth, Della Wall, Polly O'Neil, Hazel De Mar, Charles Ellsworth, George Fisher, Charles Gardner

Jennie Bender, Effie Harty, Lottie La Vere, and Bob Cunningham. Palm Garden (A. Weinholzer, manager; Sam Green, business manager). Opened to a large attendance 1-6. Entertainers are: May Elsworth, Lottie Holmes, Annie Goldie, Babe White, Grace Gilmore, Sam Green, Bessie Sisters, Tom Gleason, and Alex Owens. Troch John Strana, proprietor. Opened to good business week 1-6. The favorite vocalists, Dot Darlington and Alma Rutherford, are the attractions.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager). Business excellent week 1-6. The leading feature of the week was Charles R. Sweet, who was excellent. He was enthusiastically received. The Rexos, Kitty Wolfe, Canfield and Carleton, Alf Holt, the Eldridges, and the Meeker-Baker Trio filled out the bill satisfactorily. William Windom and his Blackstone Quartette, Monroe and Mack, Dalmore and Wilson, Anna Whitney, Field and Salina, Bright Brothers, and Hooker and Davis 13. Wonderland (H. Garson, manager). Owing to cancellation of Gay Masqueraders dark 1-6.

NEW ORLEANS, LA.—Academy (Charles E. Davis, manager). The olio consisted of Ramza and Arno, Kelly and Violette, Kitchi, Leona Thurber, Higgins and Leslie, Gus Cooper, and views by the kinodrome. Tom Sharkey is also on the bill, and gives a scientific and spirited boxing bout. West End, the principal resort along Lake Pontchartrain, opened April 30 with the Perkins Concert Band as the chief attraction. The Faust Family of Acrobats gave an interesting exhibition, and a quartette and the vitagraph make up the bill.

TORONTO, CAN.—Bijou (M. S. Robinson, manager). Robin Hood, Jr., is drawing good houses 1-6. The olio consists of Marie Sousa, Camille Sheppard, Conroy and McCoy, Howard Sisters, Farrell and Storck, Alice Fitzgibbons, and Wieland. Empire (A. McCannaghty, manager). Good business is the rule 1-6, where a fairly good bill is provided, including Zella Clayton, the Kelleys, Lillian Melbourne, Babe Biel, Lee J. Kellam, Fanny Granger, and Mulen and Vander.

FALL RIVER, MASS.—Casto (Al Haynes, manager). For week 1: Hilda Thomas and Frank Barry are offering the patrons their successful sketch, Miss Ambition. Professor Mares' art views are continued a second week, and the bill includes Cyr and Hill, Tommy Baker, Carr and Jordan and Viola Sheldon. Rich (A. E. Rich, manager). Isham's Orpheum April 27-29 didn't draw very heavily, but offered a fair programme, which pleased.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager). An evenly excellent bill drew big houses April 30-6. Felix Morris, in The Vagabond, was excellent; the Pantzer Brothers, acrobats, were fine; Polk and Kollins were repeatedly encored. Waterbury Brothers and Tiney were remarkably good in musical act. Baby Moore gave a delightful turn, and Maude Meredith sang some ballads acceptably.

MINNEAPOLIS, MINN.—Minneapolis now boasts a first-class vaudeville theatre. Harmonia Hall has been leased by Saunders and Colburn, and rechristened the Harmonia Theatre, and was opened auspiciously 1 with a strong bill. The Rosar Musical Trio, A. Mae Preston, Alberti, Delmore, Scott and Howard, Russell and Owen, Lu Ella Darling, and Hart and Henry.

SCRANTON, PA.—Gaiety (Thomas D. Van Osten, manager). The Merry Widows Burlesque co. 1-3 did fair business. Sattile and Young, Howard, Beeson and Miles, Tom and Gerrie, Grimes, and the Powell Sisters were in the olio. This attraction is the last this season. Items: The Gaiety will be entirely remodeled, and will open about Sept. 1.

SYRACUSE, N. Y.—Dunfee (A. A. Graft, manager). Mr. and Mrs. Sidney Drew were the headliners 1-6. Wormwood's dogs and monkeys, Reno and Richards, Mr. and Mrs. Stuart Darrow, May Wentworth, Campbell and Beard, Harry Walters, and Pal-y's pictures also contributed to a good bill. Business good.

OMAHA, NEB.—At the Crichton-Orpheum, week of April 30: The Gypsy Quintette, Mr. and Mrs. William Robins, the Racket Brothers, Caron and Herbert, Manning and Weston, the Breton Runkle Trio, and La Petite Bedette. At Wirth's Concert Garden: Hopper and Starr, Ricci and Chandler, Etta Mayrill, and Behan and Davidson.

EASTON, PA.—Wonderland (Otto Rost, manager). Little Egypt's Burlesquers April 27-29 to fair business. Items: During the Summer Manager Rost will make extensive improvements. The stage will be raised, new dressing rooms put in, etc. He intends making it one of the best vaudeville houses in Eastern Pennsylvania.

DULUTH, MINN.—Parlor (William J. Wells, manager). Business continues fine. Week April 23-30: Perez and King, Lou Goodwin, Prior and Gates, Maybelle Woods, Gladys Hamilton, Ed and Lillie La Rose, Bessie Green and William J. Wells. Bessie Green was the feature.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager). Quinn Brothers' co. of Novelties and Walker's Merry Makers occupied the boards a week of 1, and gave a performance of limited merit to fair audiences. Major Levey, the business manager, will benefit 5.

WORCESTER, MASS.—Park (Shea and Wilton, managers). A varied programme was offered week 1-6 by Charles Wayne and Anna Caldwell, Quigley Brothers, "Forest Tempest," Akimoto's Japs, John E. Drew, the Tobins, and Inez Meckusker. The hot weather had a bad effect on the attendance.

ALTOONA, PA.—Mountain City (N. B. Gossard, manager). European Sensation 4, 5. Bon Ton Burlesquers 22-27. This will end the season. It is understood that Roy Geasey is to have the house for next season, and retain Mr. Gossard as manager.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager). Royal Burlesquers 8 opened to good business. The Morgani Family and the Cosmopolitan Trio deserve special mention. Australian Beauties 8-15.

ST. JOSEPH, MO.—Wonderland (Nick Wagner, manager). April 24-29: Ruf and Retto, Mooney and O'Brien, Earl Sisters, Hooper and Starr, Maude Nugent, and the Marguerite Wagner Stock presenting Pug and the Baby to large business.

GLOUCESTER, MASS.—Dewey (George Le Barr, manager). Week 1: Bryant and Norman, Lew Worth, Jennette Lilford, Fred Wyckoff, and the Two American Belles.

INDIANAPOLIS, IND.—Empire (Charles Zimmerman, resident manager). The Bon Ton Burlesquers reopened the house for one week 1. Fair performance.

PATERSON, N. J.—Bijou (Ben Leavitt, manager). High Rollers 1-6 to satisfactory business. Co. large and pleased. City Sports 8-13.

WILKES-BARRE, PA.—Bijou (Austin Walsh, manager). Dark April 27-3. Merry Widows opened 4 for a three days' engagement to large business.

VAUDEVILLE PERFORMERS' DATES.

Albertus and Bartram—Kursaal, Geneva, Switzerland, 4-25.
Allen and Larue—Proctor's, N. Y., 8-13.
Austin, George—Brooklyn Music Hall 8-13.
Arras, Maestro, and Senorita Alice—Bijou, Wash'n, 8-13.
Almont and Dumont—Shea's, Buffalo, 8-13.

Australian Trio—Polk's, N. H., 8-13.
Arthur, Josephine—Proctor's, N. Y., 8-13.
Angela Sisters—Hopkins', Chicago, 15-20.
Ausden, Arthur—Hopkins', Chicago, 8-13.
Alvan—Halifax, N. S., 8-17, Portland, Me., 18-27.
Aldrich, Charles T.—Alhambra, London, England— indefinite.
Beckwith, Clara M.—Halifax, N. S., 8-17, Portland, Me., 18-27.

Brandon and Regene—Olympic, Chicago, 8-13.
Boothblack Quintette—K and B's, N. Y., 8-13.
Beaumont Sisters—K and B's, N. Y., 8-13.
Barnes and Simon—Orpheum, Kansas City, 8-13.
Orpheum, Omaha, 15-20.
Brown, Harrison and Brown—Pastor's, N. Y., 8-13.
Barry and Hughes—Lyceum, Cleveland, 8-13.
Bagart Brothers—Cook O. H., Rochester, 8-13.
Burke Brothers—Proctor's, N. Y., 8-13.

Bright Brothers—Cook O. H., Rochester, 8-13.
Bond, Frederick and Co.—Auditorium, Phila., 8-13.
Boardman, Bertha—Brooklyn Music Hall 8-13.
Bixley and Weston—Dunfee, Syracuse, 8-13.
Brannan and Collins—Bijou, Wash'n, 8-13.
Boyd, Hy, E.—Park, Worcester, 8-13.
Barton and Ashley—Keith's, Prov., 8-13.
Boyle and Graham—Hopkins', Chicago, 8-13, Orpheum, Kansas City, 15-20.

Bartlett, The—Halifax, N. S., 8-17, Portland, Me., 18-27.
Bryant and Saville—Palace, N. Y., 8-13.
Clivette—Royal Theatre, Birmingham, England— indefinite.
Caron and Herbert—G. O. H., Pittsburg, 8-13.
Keith's, N. Y., 15-20.
Cressey and Dayne—Columbia, St. Louis, 15-20.

Cohans, Four—Keith's, Prov., R. I., 1-13.
Cruske, Edith—Chicago O. H., 8-13.
Cooke and Mals—Dewey, N. Y., 8-13, Boston, Mass., 15-20.
Conway and Leland—Keith's, Phila., 8-13.
Carmen, La Belle—Chicago O. H., 8-13.
Crane, Lawrence—Keith's, Prov., 8-13.

Coulson Sisters—Keith's, Prov., 8-13.
Ching Ling Foo—Keith's, N. Y., 1-13.
Casino Comedy Four—Polk's, N. H., 1-13.
Conthout, Jessie—Casto, Fall River, 8-13, H. and B's, Brooklyn, 15-20.
Columbian Four—Pastor's, N. Y., 8-13.

Carus, Emma—Pastor's, N. Y., 8-13.
Craig, Mabel—Shutes, San Francisco, Cal., 7-20.
Colter and Starr—Proctor's, N. Y., 8-13.
Conlon, Joe—Palace, N. Y., 8-13.
Chase and Gertie—H. and B's, Brooklyn, 8-13.
Cosmopolitan Trio—Dunfee, Syracuse, 8-13.
Cullen, James—Keith's, Boston, 8-13.

Clayton and Clerise—Keith's, Boston, 8-13.
Carlin and Clark—Keith's, Boston, 8-13.
Chappelle Sisters—Park, Worcester, 8-13.
Con Fredericks Troupe—K and B's, N. Y., 8-13.
De Forests, The—Lyceum, Cleveland, 8-13.
Deming, Arthur—Lyceum, Cleveland, 8-13.
Delmore and Wilson—Cook O. H., Rochester, 8-13.
Dupree, Minnie and Co.—Shea's, Buffalo, 8-13.

Deltorellis, The—Auditorium, Phila., 8-13.
Darrell Sisters—Brooklyn Music Hall 8-13.
Davenport, Dot—Dunfee, Syracuse, 8-13.
Diana—Bijou, Wash'n, 8-13.
Dodge, Alma—Shea's, Buffalo, 8-13.
De Witt, Josie—K and B's, N. Y., 8-13.

Duffy, Sawtelle and Duffy—Auditorium, Phila., 8-13.
Downs, T. Nelson—Palace, London, England— indefinite.
Dougherty, Hugh—Keith's, Prov., 8-13.
Dunham, Lillian—Keith's, Prov., 8-13.
Dunfee, Jess—Auditorium, Phila., 8-13.
Darrow, Mr. and Mrs. Stuart—Wonderland, N. H., 8-13, H. and B's, Brooklyn, 15-20.

Daly's, The—Hopkins', Chicago, 8-13.
Dooley and Tenbrooke—Keith's, N. Y., 8-13.
Dale, Musical—Chicago O. H., 8-13.
Dresden Trio—Keith's, N. Y., 8-13.
Duncan, A. O.—Keith's, Prov., 8-13.
Ernani—Toronto, Ont., Canada, 8-13.
Eldridge, Press—Shay's, Worcester, 8-13, Proctor's, N. Y., 15-20.

Eddy Family—Keith's, Prov., 8-13.
Evans and Devere—Chicago O. H., 8-13.
Edson, Harry—Pastor's, N. Y., 8-13.
Everett Trio—Harlem Music Hall 8-13.
Earl and Wilson—Keith's, N. Y., 8-13.
Ellsworth and Burt—Keith's, Phila., 8-13.

Eckert and Heck—Park, Worcester, 8-13.
Falke and Semon—Fountain Sq., Cin., 8-13, Keith's, N. Y., 15-20.
Felix and Barry—Pastor's, N. Y., 8-13, Shea's, Buffalo, 15-20.
Farron, T. J.—Lyceum, Memphis, 8-13, Hopkins', New Orleans, 15-20.

Fremonts, The—Chicago O. H., 8-13.
Frobel and Ruge—Keith's, Phila., 8-13.
Forrester and Floyd—Proctor's, N. Y., 8-13.
Flynn, Joe—Hopkins', Chicago, 8-13.
Frencill and Lewis—Lyceum, Cleveland, 8-13.
Fields and Salina—Cook O. H., Rochester, 8-13.

Four Emperors of Music—Harlem Music Hall 8-13.
Foreman and West—Proctor's, N. Y., 8-13.
Flora, Mile—Park, Worcester, 8-13.
French, Henri—K and B's, N. Y., 8-13.
Fitzgerald, Hy.—Olympia, Chicago, 8-13.
Ford and De Vera—Bijou, Richmond, Va., 8-13.
Gaylor and Gaff—Gilmore, Springfield, 8-13, Park, Worcester, 15-20.

Gilbert and Goldie—Harlem Music Hall 8-13.
Girard, Gilbert—Palace, N. Y., 8-13.
Gardner Brothers—Cook O. H., Rochester, 8-13.
Gallardo—Auditorium, Phila., 8-13.
Gordon and Hughes—Dunfee, Syracuse, 8-13.
Griffith Brothers—K and B's, N. Y., 8-13.
Gilbert, John D.—Olympia, Chicago, 8-13.

Glenroy, James R.—Orpheum, San Francisco, 7-20.
Goggin and Davis—Palace, London— indefinite.
Graham, Mr. and Mrs. Frank—Brooklyn Music Hall 8-13.
Garrisons, The—England— indefinite.
Hall, Oscar—Olympic, Chicago, 8-13.

Hooker and Davis—Cook O. H., Rochester, 8-13.
Hayes and Lytton—K and B's, Brooklyn, 8-13.
Herbert, Professor—Keith's, Prov., 8-13.
Harding and Ah Sid—Keith's, Phila., 8-13.
Hart and De Mar—Keith's, Phila., 8-13.
Heath, Marie—Proctor's, N. Y., 8-13, Palace, N. Y., 22-29.

Hefron, Tom—Keith's, Prov., R. I., 8-13, Keith's, Boston, 15-20.
Hedrix and Prescott—Keith's, Boston, 8-13.
Hayes and Bandy—Keith's, Phila., 8-13.
Hanson and Nelson—Shea's, Buffalo, 8-13.
Hornman—Pastor's, N. Y., 8-13.
Heron, E. J.—Leland, Albany, 8-13, Palace, N. Y., 15-20.

Hall, E. M.—Palace, N. Y., 8-13.
Holland, E. J.—Palace, N. Y., 8-13.
Howard and Emerson—Dunfee, Syracuse, 8-13.
Irwin and Hawley—Auditorium, Phila., 8-13.
Jesmore, Lillian—Olympic, Chicago, 8-13.
Johnson and Dean—K and B's, N. Y., 8-13.

Kingsley Sisters—Harlem Music Hall 8-13.
Kilpatrick, Chas. G.—Palace, N. Y., 8-13.
Kenna and Welch—Auditorium, Phila., 8-13.
King and Gray—Keith's, Boston, 8-13.
Kenwick, Annie—Chicago O. H., 8-13.
Kenyon, The—Chicago O. H., 8-13.

Knight Bros.—Keith's, Prov., 8-13.
Kendall, Ezra—Chicago O. H., 8-13.
Lewis Bros.—Chicago O. H., 8-13.
Lorenz and Allen—Chicago O. H., 8-13.
Levy, Ethel, K. and B's, N. Y., 8-13.
Lawson and Namon—Park, Worcester, 8-13.

Lewis and Binkley—Pastor's, N. Y., 8-13.
Lee, Henry—Lyceum, Cleveland, 8-13.
Le Clair, John—Orpheum, San Francisco, 7-20.
La Fafalla—Keith's, N. Y., 8-13.
Lamartines, Three—Proctor's, N. Y., 8-13.
Leslies, The—Brooklyn Music Hall 8-13.

Latell, Ed—Pastor's, N. Y., 15-20.
Leach, Al. and Three Rosebuds—Shea's, Buffalo, 15-21.
Leonidas—K and B's, N. Y., 8-13.
Mathew Duo—Olympic, Chicago, 8-13.
Mack and Armour—Olympic, Chicago, 8-13.
Morrissey and Rich—Olympic, Chicago, 8-13.

McConnell Sisters—Chicago O. H., 8-13.
Mignany Family—Dunfee, Syracuse, 8-13.
Merrill and Newhouse—Bijou, Wash'n, 8-13.
Maxmillian and Shields—Keith's, Boston, 8-13.
Mack and Daly—Keith's, Boston, 8-13.
Marco Twins—Shea's, Buffalo, 8-13.

Midgley, The—Shea's, Buffalo, 8-13.
Moore, Hy.—Chicago O. H., 8-13.
Murphy and Nolan—Keith's, N. Y., 1-13.
Melville and Stetson—Hopkins', Chicago, 8-13.
Murray, Elizabeth—Keith's, Phila., 1-13.
Mudge and Morton—Keith's, Phila., 8-13, Keith's, N. Y., 15-20.

Melville, Rose—Keith's, N. Y., April 24-May 13.
McIntyre and Heath—Keith's, Boston, 8-13.
Madisons, The—Brooklyn Music Hall 8-13.
Massen, Louis—H. and B's, Brooklyn, 8-13.
Monroe and Mack—Cook O. H., Rochester, 8-13.
Martiny—Mobile, Ala., 8-13.

Murray and Alden—Pastor's, N. Y., 8-13.
Mack and Fenton—Dewey, Gloucester, Mass., 8-13.
Mestayer, Dolie B.—Polk's, N. H., 8-13.
Morris, Felix—Keith's, N. Y., 15-20.
Manhattan Comedy Four—Harlem Music Hall 8-13.
Maxwell and Dudley—Harlem Music Hall 8-13.

Mora, Helena—Keith's, N. Y., 8-13.
Mimic Four—Proctor's, N. Y., 8-13.
Morse—Auditorium, Phila., 8-13.
Morrill and Evans—Brooklyn Music Hall 8-13.
Medway, J. C.—Brooklyn Music Hall 8-13.
Natus, Joe—Proctor's, N. Y., 8-13.

Neuville, Mr. and Mrs. Augustin—Brooklyn Music Hall 8-13.
Nichols Sisters—Olympic, Chicago, 8-13.
Nielsen Sisters—Chicago O. H., 8-13.
Niblo, Fred—Orpheum, Kansas City, 8-13, Orpheum, Omaha, 15-20.
Nobles, The—Keith's, Prov., R. I., 15-20, Keith's, N. Y., 22-27.

O'Connell and Mack—Pastor's, N. Y., 8-13.
Olympia Quartette—H. and B's, Brooklyn, 8-13.
O'Hare, Joe—Palace, N. Y., 8-13.
Olive, Mile—Keith's, Phila., 8-13.
Peak and Shaw—Theatre Francaise, Montreal, 8-13.
Price, Maud Beall—Lyceum, Cleveland, 8-13.

Phasey Troupe—K and B's, N. Y., 8-13.
Potter Children—Halifax, N. S., 8-17, Portland, Me., 18-27.
Polk, Dan—Keith's, Phila., 8-13, Keith's, N. Y., 15-20.
Polos, Three—Keith's, Phila., 8-20.
Papinta—Keith's, Boston, 8-20.
Rappo Sisters—K and B's, N. Y., 8-13.

THE ELKS.

Calumet, Mich., Lodge No. 404 has elected the following officers for the ensuing year: E. R. W. J. McDonald; E. L. K. John D. Cuddihy; E. L. K. Thomas Wills, Jr.; E. L. K. J. Sullivan; Secretary, W. E. Stockbauer; Treasurer, Peter Ruppe; Esquire, Charles Koppelman; Inner Guard, Louis Lenz; Tiler, Homer Guck.

Marlette, O. Lodge No. 477 was instituted April 27 by Zanesville Lodge No. 114, assisted by 500 visiting Elks. The charter list contains 50 names. Officers: E. R. James W. Nye; E. L. K. Dr. Charles S. Hart; E. L. K. E. Frank Gates; E. L. K. H. R. Bond; Secretary, E. S. Alderman; Treasurer, Fred Audebert.

Sheboygan, Wis., lodge has purchased a handsome brick building that will be fitted up as a club house.

A CHAT WITH EZRA KENDALL.



Photo by Bushnell, San Francisco.

The ability to keep an audience laughing for a full half hour with a series of quaint and original remarks is possessed by very few performers. The demand for this sort of entertainer is big, but the supply is limited, and as a consequence those who can entertain an audience single-handed receive salaries which make the weekly stipends of prime ministers look like nothing at all.

Ezra Kendall is one of those happy individuals who can stand in the centre of the stage and make people forget that there is a train or a hot dinner waiting for them by rattling off a budget of nonsense in brilliant fashion. He stands at the top of the list, and is one of the most prominent figures in vaudeville.

He is a modest, unassuming man, is Mr. Kendall, and it was only after considerable persuasion that a MIRROR man got him to talk about himself.

"I would sooner talk about the weather than about myself," said the comedian, with a smile, "but as that subject is somewhat stale and cold, and you insist that I confine my remarks to myself, why, here goes:

"I delivered my first monologue on a little farm in Allegany County, in New York State, in 1861, to a small, but highly appreciative audience. The Civil War and I broke out together. My father went to the front as a lieutenant in the Sixty-fourth New York Regiment, and was killed at the Battle of Fair Oaks. Our little farm was soon taken from us, and my mother was forced to look for a position. As my grandfather was an Indian missionary, he secured my mother an appointment to teach in the first Indian school ever started on the Seneca Reservation. I sat in the class with the Indian children and learned my A B C's out of an Ayer's Almanac furnished by the Government and charged to the Indians. I was the only white boy in the school, but for two years I was an Indian. I picked up a good many expressions in the Indian language, and occasionally find use for them in Martin's."

"When did you begin your travels?"

"Well, we emigrated to Olean, N. Y., the graveyard of the show business. The opera-house was over a hardware store, which was run by the manager. I went to day school and Sunday school in Olean and graduated in prayer. I used to lead the Thursday evening prayer-meetings, and taught a German Sunday school in English. As the pupils could not understand what I was saying, my teachings had no bad results."

"When did you think of going on the stage?"

"When I was a very small boy. You see, in school I was always picked out to recite 'The Star-Spangled Banner' and 'How Cyrus Laid the Cable.' One of the old professors said I ought to be a lawyer or an actor, and as his preference was for law I chose the stage. My first experience in theatricals was with home talent. Some other youngsters and I used to give shows in back yards, the admission to which was two pins or one good nail. When I grew a little older, my dreams of fame and fortune on the stage were dispelled by the necessity of earning my living. I learned the printers' trade in Olean, and, at the age of seventeen, I landed in New York. I got a place in Beadle's dime novel factory and set up so much of Bracebridge Heming's stuff that I used to fall asleep over the case and dream that I was the hero of a million adventures, each one more startling than the other."

"You worked as a reporter, too, did you not?"

"Yes. I got a chance to wait for something to do on the editorial staff of the New York Herald. James Creelman and I used to sit in the anteroom and discuss the merits of Hitchcock's coffee and Andy Spencer's Welsh rarebits. I joined the Press Club and used to fill in some of my spare time playing pool. That was the time when 'Willy' Brady (now William A. of Turtle and Fifi fame) used to arrange the pool balls in a triangle and ask the younger members to please settle after each game."

"How long did you remain on the Herald?"

"I got my first permanent place on the Herald after waiting some time, and was assigned to Police Headquarters in Mulberry Street. My duties also obliged me to patrol New York from the Central Park Arsenal to the Battery, between the hours of midnight and 2 A.M. In doing this I got a good idea of life and disease. I took everything that was advertised, but am proud to say that I have never succumbed to the temptation of posing as the hero of one of those wonderful cures which have been effected upon so many of my fellow 'stagers.' My doctor banished me from New York and I went into exile—in my old home. The oleaginous atmosphere of Olean revived me. I worked for some time as a reporter on the Olean Times. With returning health and a month's salary, ambition got the better of me. I picked out Chicago as an object of assault, but retired in a few weeks, before the lake wind, with a big bunch of experience and pawn tickets. This was the time when my stage aspirations began to assert themselves."

I met the manager of Frank I. Frayne, and asked him to allow me to play the bear in Frayne's play. He said I might have a chance a week later at the Novelty Theatre, in Brooklyn. I watched the train with the troupe on board pull out, and sadly looked at \$9 I had earned by a week's typesetting. The fare to New York being \$10.50, I decided to negotiate for \$3 worth of money for a pair of pants that were 'off watch,' and some laundry which was not absolutely necessary to me. With a ticket, a bag of sandwiches and a lot of hope, I came through to New York. I arrived at the Novelty Theatre in the wilds of Williamsburg on Wednesday evening. I think I was the biggest 'novelty' that has ever appeared at the house. I asked for the manager, George L. Morris. After a struggle he remembered me. He told me he would see me in a little while, and disappeared. I have never been able to figure out his idea of time, for I didn't see him again until six years' later, when I was playing in We, Us and Co. We rehearsed the incident and enjoyed a good laugh and some refreshments."

"When did you begin to make an impression on the public?"

"I played my first real part in the farce 'That Rascal Pat,' at Elizabeth, N. J., on St. Patrick's Day, about 1880, I think. I rented a wig from Meyer, paying him \$1.50 for its use for one night. I have since learned that the wig could have been sold outright at a profit for 75 cents. The manager, whose name I will not divulge, furnished nothing but the tickets out and back, but I learned some new expressions by listening to the remarks made by the other members of the company, so that my trip was not altogether without results. After that I went with Charles R. Gardner, in 'Only a Farmer's Daughter,' in which Lillian Claves-Clark was the star. I was supposed to double everything in the company, except the money. In those days we had to rent the halls, borrow furniture, and build dressing-rooms to keep the jealousy in the company separated as much as possible. Between carrying sofas, shoving scenery, distributing bills and collecting lithographs, I secured an experience which cost a waste of time, and for which I received a salary of \$4 a week and expenses. The manager wanted to re-engage me, but I declined his proposition, with an amount of bad feeling which caused him to demand from me the red wig with which he had furnished me at the opening of the season. As the red wig had closed somewhere in Iowa without giving any permanent address, I was unable to comply with his demand, and he threatened to have me arrested. The threat is now outlawed, and the manager has retired to a farm."

"What was your next experience?"

"Well, I lounged around Union Square, tracking snow into Joe Schmitt's, until one damp day, at five in the afternoon, I engaged myself to one Sydney Rosenfeld, to leave at seven o'clock with a small part and a large valise for some town in Pennsylvania, to join his company, which was playing his translation of Dr. Clyde, under the management of George W. Lederer. My salary was to be \$7 a week, in money. One week after I joined it, the troupe went to pieces. In this piece I played the young fellow with the oil-cloth boots and the black mustache, who was going to marry the girl who was to get the money in the third act, and they told me I played it so badly that there was nothing for the show to do but close. My last week's salary was still due when we arrived in New York, and Mr. Rosenfeld compromised for \$2 and four bits. Since that time Lederer has made me a number of offers, which I have been unable to accept, owing to other engagements."

"When did you make your first real hit?"

"It was in 'Wanted a Partner,' at Rankin's Third Avenue Theatre. Mestayer saw me and engaged me to appear in a new farce-comedy, which was being written. Shortly before the time we were to open, Mestayer came to me and said he was in an awful fix, as his author had disappointed him. I told him I had some ideas for a farce. We talked them over and I put them into shape, with the result that 'We, Us and Co.' was produced and made, as you know, the biggest kind of a hit. I was engaged at \$40 a week, but, as Mestayer had promised to do the right thing if the piece was a go, I induced him to give me \$150 a week, in consideration of which, and about \$1,500 in cash, I sold all my interest in the farce, which made a fortune in a few months."

"What other plays did you write?"

"I wrote 'One of the Old Stock,' and sold it to Alfred Klein for \$25. He sold it to Charles L. Davis for \$300, and I offered to buy it back from Davis for \$500, but he wouldn't sell it. I also wrote 'A Pair of Kids,' in which I starred for eleven years. The last time I played it was at the Creighton Theatre in Omaha. The audience was so small, on the first night, that I decided to close the engagement and my connection with the play, the manuscript of which I threw away, as that seemed the only way to get rid of it. My next engagement at the Creighton was only a few weeks ago, and on my closing night there were 2,200 people in the house and 500 on the stage."

"You went into vaudeville immediately after closing your season in 'A Pair of Kids,' I believe?"

"Yes. I had been looking forward to it for some time, and used to practice on my audiences, trying to see how many minutes I could hold their attention with a string of 'gab.' I made my vaudeville debut at the Chicago Opera House on June 14, 1896, and made such a good impression that I began writing to the Keith people for dates. I have a lot of souvenir postal-cards, which I received from them after every letter, stating that there was nothing doing in my line. I was finally engaged, however, and since then have had no difficulty in filling my time."

"Do you contemplate visiting London and South Africa and the other places on the vaudeville map?"

"No. Travel has no charms for me. I have visited Punxsutawney and Johnstown, and little places like London and Johannesburg have no attraction for me. Next season I am booked from September to March, at a very gratifying salary, and I think I shall worry along pretty well without bothering myself about the other side of the ocean. I have settled down with my wife and family in the peaceful little town of Mount Vernon, N. Y., and in that sequestered retreat I think out the talk which enables me to meet the butcher and grocer and tax-collector, and the other little worries of life, with a smiling face."

At this point Mr. Kendall glanced at his watch and, finding he had just time to catch the next train for Mount Vernon, bade the interviewer good afternoon, and wended his way in the direction of the Grand Central Station, from which the trains run to the pretty little suburb which is his permanent address.

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AFTER THE WAR.

CORRESPONDENCE.

(Continued from page 6.)

Luchs, manager: Season will close 6 with My Friend from India.

LIMA.—FAUCOT OPERA HOUSE (H. G. Hyde, manager): Banda Rossa delighted a house filled to overflowing 28. The concert was the finest ever heard in the city. Scott's Minstrels to good business 29. Keystone Dramatic co. began a week's engagement 1, opening with The Senator's Daughter, to capacity; audience pleased.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): Mrs. Fiske in Toss of the D'Urbervilles April 28; performance excellent; well filled house. Mrs. Fiske gave a splendid performance and was well supported by Mary E. Barber, Olive Hoff, Fred. De Belleville, John Jack, and Wilfrid North. Banda Rossa 3. A Spring Chicken 4.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Local minstrels April 27, 28 pleased crowded houses. Banda Rossa 2; fine concert; poor house. BUCHER'S OPERA HOUSE (Gustav J. Sailer, manager): European Sensation co. 27 pleased a good house.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. Mc Bain, manager): Scott's Minstrels 1; good performance and house. Closing attraction of the season. PEOPLE'S THEATRE (C. Kimpel, manager): Tennessee's Partner 1; splendid attraction; good house. Darkest Russia 4. Van Dyke and Eaton co. 8-13.

MANFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Other People's Money April 27; fine performance; small house owing to hot weather. St. Plunkard 2; fair business. A Day and a Night 1; small house; fine performance. The Drummer Boy of Shiloh 15-20.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): A Spring Chicken 3; good business; satisfactory performance. St. Plunkard 5. ITEM: Since Manager Collins took possession of the theatre business has greatly increased.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Isham's Octoroons closed the local season 2, 3; good performance; light business. ITEM: No definite arrangements have been made for opening Midway Park for the summer season.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): A Day and a Night 2 (benefit of Manager Rook gave satisfaction and deserved a larger house. Banda Rossa 4. A Spring Chicken 4. N. C. Goodwin and Maxine Elliott 11. Joseph Jefferson 14.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): R. J. Erwood Stock co. presenting La Belle Marie, Running Wild, and Ten Nights in a Bar Room, closed a poor week April 29. Raymond, magician, 31-June 1.

STEBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): Panny Rice in At the French Ball April 28; fair but appreciative audience. Season closed.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Barz, manager): Godfrey's Band April 30; large and pleased audience. The New Boy 4. St. Plunkard 6. Reynolds, hypnotist, 8-13.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Fabio Romani April 27; full house; excellent entertainment. Banda Rossa 4. Maxwell Stock co. 22-27.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): The Sleeping City April 28; satisfactory performance; fair business. Pinafore (local) 8, 9.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): European Sensation co. April 28; poor business. Fabio Romani 29; good performance; fair house.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Scott's Minstrels pleased a large house April 27. Banda Rossa 1; fair house; fine entertainment. Erwood Stock co. 8-13.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Durbin, magician, pleased a packed house April 25. Mystic Midgets (local) pleased a good-sized audience 28.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): My Friend from India 5 will close the season.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The Sleeping City April 28; good co.; deserved larger audience.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): The New Boy 5. AUDITORIUM (M. H. Haskill, manager): Closed for the season.

NAPOLEON.—OPERA HOUSE (B. B. Bitzer, manager): Passion Play pictures 3.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): U. T. C. 22.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Dark.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Jessie Shirley co. 8-13. ITEM: The Chicago Lady Quartette, at the M. E. Church, April 28, captivated Salem's music loving people; large audience. Portia Knight is visiting her parents here.

LA GRANDE.—STEWART OPERA HOUSE (D. H. Stewart, manager): McSorley's Twins canceled.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Sol Smith Russell was favored with a good house for Hon. John Grigsby April 27. The play is rich in local color and atmosphere, with a well defined plot and ably presented by a very superior co. The title-role is one happily fitted to the abilities of Mr. Russell and is a valuable addition to the repertoire of plays in which he is unique. Henry Miller in fine production of Hamlet 28. The house was not more than half filled, but the audience seemed to enjoy this novel treat and applauded the young star in a manner most gratifying. This is a very original conception of the character, and is not in accord with the accepted traditions, the scene with the ghost being weak and lacking in depth of feeling. The ability of the co. was gauged by the limitations of the star. The Mask and Wig Club gave a production of Dr. Jekyll and Mr. Hyde 28. The house was fairly filled by a friendly audience. Teresa Carreno, pianist, gave a recital 1 before a very small audience. The programme was adhered to with the strictest fidelity by this artist despite the discouraging conditions, and the genuine applause she received was some slight compensation for the paucity of attendance. A Day and a Night 5.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Miles Ideal Stock co. April 24-29. Plays presented: The Lights of Gotham, Our Irish-American Cousin, Kathleen Mavourneen, Across the Trail, New Mexico, Just as the Sun Went Down, A Conditional Pardon, and The Crimes of Paris. ITEM: The local season closed 29. It has been one of the most successful in the history of the theatre. Harry Sinclair, formerly assistant-manager and treasurer of Music Hall, has accepted the management of Sevensall, the hypnotist.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Lester Walter Stock co. 15-22, presenting A Prince of Russia, A Modern Heroine, The Fatal Wedding, The Counterfeiters, The Black Eagle, and The Scarlet Circle, gave satisfaction to fair business. Ten Nights in a Bar Room 24 pleased a good house. Joshua Simpkins 25; laughable performance; large business. Other People's Money pleased an immense house 2. ITEM: The very successful season will soon close, to be re-opened September 7, with Macaulay-Patton co.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Misher, manager): Lester Walter Stock co. continued engagement 1, 2. A Day and a Night 3 to small house. Otis Harlan and Hattie Williams were very clever. Charles Agnew made herself popular. This attraction closed the season, although Fred Zweifal and Manager Misher are arranging for a week of vaudeville 22-27, while the Knights Templars conclude 1 in session.

LANCASTER.—FULTON OPERA HOUSE (Yocker and Gleim, managers): Henry Miller, with a good co. and fine stage settings, presented Hamlet to an audience of fair size April 29. Mitchell's All-Star Players did rather light business 1-6. Repertoire: The Galley Slave, The Two Orphans, Kidnapped, Rip Van Winkle, The Red Cross Nurse, The Power of Money, The Pearl of Savoy, The White Slave, The Middle-

man, Hobson's Choice, and Why Jones Left Home. No bookings.

ALLEGANY.—ACADEMY OF MUSIC (N. E. Worman, manager): The Little Minister April 27. ITEM: On account of later attractions having canceled, The Little Minister closed the season at this house. The Geisha, booked for 29, canceled at the last moment. Fanny Rice canceled on account of illness 3. Miss Rice was secured by the ushers for their benefit and it was a great disappointment for them, as they had disposed of a number of tickets.

WILKES-BARRE.—THE NESSITT (M. H. Burgunder, manager): Henry Miller April 27 in Hamlet to capacity. Cinderella (local) 28, 29 to large business. Clara Schuman Society 1; full house. Chauncey Olcott in A Romance of Athlone 2. Joseph Jefferson 10. Belle Archer 12. GRAND OPERA HOUSE (M. H. Burgunder, manager): Daniel Sully in The Corner Grocery 1-3; light business. The Spooners 8-13.

SCRANTON.—LYCEUM (Burgunder and Reis, lessees): Harvey R. Long, manager: Chauncey Olcott closed the regular season at this theatre 3 in A Romance of Athlone. ACADEMY OF MUSIC (Burgunder and Reis, lessees): Harvey R. Long, manager: Sevensall, hypnotist, amused fair houses 1-3. Daniel Sully 4-6. Clair Pattee and Russell co. 8-13.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, managers): Ben J. Landor, manager: Daniel Sully and an excellent co. pleased a large audience April 27 in The Corner Grocery. Welsh Prize Singers 15. ITEM: The local Elks celebrated their eighth anniversary 28. The Potville amateurs will produce Joshua Whitcomb here this month.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Houghton Stock co. 1-6 in Cher, Boys, Cher, The Police Inspector, Michael Strogoff, Tompkins, Who's Tompkins, and The Temptation of Money, to light business. Richard Mansfield 3 in Cyrano de Bergerac to a large audience. PARK OPERA HOUSE will close for the season 6.

YORK.—OPERA HOUSE (B. C. Pentz, manager): London Belles April 28; light business. Meyers-Leibourne co. 1-6 in The Silver King, The Black Flag, The Two Orphans, The Tiger's Eye, Turned Up, The Burglar, American Born, and After Seven Years; business fair. Other People's Money 12.

READING.—ACADEMY OF MUSIC (John D. Misher, manager): Reading Chorus concert 1. Miles Ideal co. in The Lights of Gotham, Our Irish-American Cousin, Across the Trail, The Conditional Pardon, An American Hero, and Just as the Sun Went Down, 2-6.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Rhoda (local) April 27, 28; S. R. O.; libretto by Gilbert T. Israel; music by Ferdinand K. Hill; Grace Mann Rhodes, Dr. Richard Katherine Grant, Mrs. H. B. Smith, George Smith, George Pallen, and George Deppen deserve special mention.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Fanny Rice in At the French Ball pleased a large audience April 29. Hennessy Leroy in Other People's Money gave a good performance 3.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): The Meyers-Leibourne co. closed a week's engagement April 29 to fair business. Little Irene Meyers made a decided hit. The Sleeping City 5.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Bosman, manager): Town Topics April 28; fair performance; large business. Mrs. Fiske in Toss of the D'Urbervilles pleased a good audience 3. Other People's Money 8. A Spring Chicken 10.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bush, manager): Jennie Westmore, Aunt Jerusha 1; fair and pleased audience. A Day and a Night 4. Lester Walter's Stock co. 8-13.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): A Breezy Time 4; first-class performance; good house.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Misher, manager): Dark. OPERA HOUSE (J. G. Ellis, manager): Mrs. Fiske 4.

CORRY.—OPERA HOUSE (W. K. Stone, manager): Uncle Josh Spruceby April 28; packed house; good performance.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Uncle Josh Spruceby April 27; fair business; co. poor. Pitman Comedy co. 8-13.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley and Appell, managers): Lessees: F. D. Coyle, manager: The Little Minister April 28.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): European Sensation co. April 29; fair business and co.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Uncle Josh Spruceby April 29; fair business. Banda Rossa 5.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Aunt Jerusha 2; poor business; satisfaction given. Lester Walter Stock co. 4-6.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (J. O. Champion, manager): Mercersburg Glee Club April 29; good house and entertainment.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): The Sleeping City 2; light house. Uncle Josh Spruceby 5, 6.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Lewis Morrison in Faust to good business April 25; audience pleased.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Maxwell Stock co. April 24-29 canceled. Other People's Money 6 will close the season.

CHARLOTTE.—COYLE THEATRE (W. S. Coyle, manager): Other People's Money 4.

SOUTH FORK.—THEATRE (J. H. Dietrick, manager): Aunt Jerusha co. 6. Welsh Concert co. 11.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Foote, manager): Dark.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Sawtelle Dramatic co. closed a week's engagement April 29, giving satisfaction to fair houses. Repertoire: Dangers of a Great City, Slaves of Gold, The Captain's Mate, A Race for Life, Little Miss Military, Uncle Sam in Cuba, The Buckeye Tavern, and Faust. This closed the regular season at this house. Taken as a whole, it has been a profitable one.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): W. H. Crane in The Head of the Family to large house 4. Aborn Opera co. 8-13. Sousa's Band 15.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Kitty Walsh co. did light business April 27-29; co. fair.

PAWTUCKET.—OPERA HOUSE (E. D. Jameson, manager): Saved from the Sea April 27-29; good business; performances satisfactory.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): The present season, that Manager Greenwald reports as a most successful one, closed April 22 with the Murray-Hart co. Manager Greenwald has been very fortunate in securing some fine attractions for the coming season that will open Sept. 2. CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): The South Atlantic States Music Festival 25-27 was undoubtedly the greatest musical event that has ever occurred in any of the South Atlantic States. It was a success in every particular. Besides the Boston Festival Orchestra and a chorus of two hundred voices, the following artists appeared and were enthusiastically received: Signor Campanari, baritone; Sara Anderson, soprano; Miss Lobliller, soprano; Miss Blanche Towle, contralto; Clarence Shirley, tenor; Myron W. Whitney, Jr., bass; C. W. Gaskill, violinist; H. V. Rogers, harpist; E. A. Franklin, flutist; H. Dutschke, French horn; Mary Hart Law, pianist; Mrs. Warren Du Pre, organist.

CHARLOTTE.—ITEM: Manager Charles W. Keogh has arranged to keep the Academy of Music open 8-13 for the entertainment of the immense crowds that will be here from every part of the South for the annual reunion of United Confederate Veterans. The Keogh Stock co. has been organized by Manager Will T. Keogh especially for the occasion, and will open 8.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Robert S. Martin co. in Ghosts April 24; fair business; good performance. John Watson Concert co. 3. Louise Brehany Concert co. 11.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): Hopkins Stock co. put on Fanchon the Cricket 1. The receipts for the opening night were the largest of the season, and packed houses have continued. The vaudeville bill included John T. Tierney, Moreland, Thompson and Robb, the Le Paige Sisters, and a new series of pictures by the biograph. GRAND OPERA HOUSE (R. S. Douglass, manager): Wilbur Opera co. 3-6. ITEM: The engagement of the Hopkins Stock co. will end June 3, and will be followed 5 by a season of Summer opera by the Milton Aborn Opera co. The following are the principals of the co.: Milton Aborn, Frank Deshon, Payne Clark, Joe Smith, Charles B. Byer, Myra Morrella, Edith Bradford, Patty Arnold, and Irene Mullette. It is the intention of Colonel J. D. Hopkins to play the combinations at the Lyceum next season and put in a stock co. at the Grand.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Peters Comedy co. 4-6.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Co. lessees; E. Bergman, manager): Mansfield Dramatic Club (local) April 28, 29; small houses.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, manager): W. F. Wentworth, impersonator, 12, 13.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The Spider and the Fly 4. A Mid-night Bell 15. The Pay Train 24. Shadows of a Great City 25. McFadden's Row of Flats June 1. ITEM: Katie Emmett, having to change date, could not get open time to suit. Carpenters will commence on 1 the enlargement of the stage. When it is completed the theatre will be able to handle any scenery that is usually carried.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The Devil's Auction drew a packed house April 21. GRAND OPERA HOUSE (M. E. Malvey, manager): Dark.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): The Heart of Maryland 5. The Prisoner of Zenda 9. Pudd'nhead Wilson 15. Joseph Greene co. 22-27. ITEM: This house has started on its twenty-first year under the management of Mrs. W. K. Walker, who has had the theatre thoroughly cleaned and redecorated, and installed a new electric lighting plant.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Joshua Simpkins 2 to fair business. The Prisoner of Zenda 11. Robinson's Opera co. 15-17. LIBRARY HALL (C. Fred Van Vleck, manager): Howe's wargraph 1; pleased audience; attendance light owing to storm.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Heart of Maryland 1; crowded house; fine performance; receipts \$416. The Prisoner of Zenda 10.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Heart of Maryland 2; co. excellent. Donnelly's Minstrels 30.

BELLOWS FALLS.—OPERA HOUSE: The Heart of Maryland April 28; large house; fine performance. Sousa's Band 11.

BRATTLEBORO.—AUDITORIUM: The Heart of Maryland April 29; S. R. O. Robinson Opera co. 4-6.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Schubert Concert co. April 27; business and performance fair. ITEM: Neal and Hoyt have leased the Academy of Music from John B. Wood for a term of two years. They have had many years' experience in theatrical business.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsch, managers): Season closed.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wink, resident manager): John Griffith in The Avenger April 26; light attendance. Mr. Griffith did good work and was well received. Kathryn Purcell made a charming Blanche. The play was unusually well staged. Primrose and Dockstader's Minstrels 27 to big house; pleased audience. LYCEUM (G. Harry Graham, manager): The Pay Train 21, 22; fair business and co.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Stuart Robson in The Meddler and Two Rogues and a Romance April 24, 25; big business; excellent co. Primrose and Dockstader's Minstrels 29; large audiences; satisfactory entertainments. John L. Sullivan co. 4. McFadden's Row of Flats 8, 9. Devil's Auction 11, 12.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles Van De Water, manager): Esther (local) direction of Professor Feattie, April 24; good business. Bob Gaylor in McSorley's Twins to good business 28; performance poor. MacDowell-Walsh co. 19. McFadden's Row of Flats 22.

SEATTLE.—THEATRE (J. P. Howe, manager): Primrose and Dockstader's Minstrels April 23, 24 pleased good house. THIRD AVENUE THEATRE (W. M. Russell, manager): John L. Sullivan co. 23-29; co. contains some clever people. The Pay Train 30-6.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Fanny Rice in At the French Ball April 27; excellent performance; packed house. Back on the Farm 29; good performance; small business. Season will close 9 with A Milk White Flag.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Mrs. Fiske 2 in Love Finds the Way drew the most enthusiastic audience of the season. Entire house sold in two hours after sheet opened.

HARRISBURG.—ASSEMBLY HALL (W. L. Dechert, manager): Eunice Goodrich co. in Fanchon, Phyllis, and A Husband Wanted 1-3; good performance; fair attendance.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Eunice Goodrich co. April 27-29 in Fanchon, Phyllis, and A Husband Wanted; poor business; fair performances. Season closed.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Fanny Rice in At the French Ball April 26; excellent business; good performance.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Murray Comedy co. just closed a four night engagement April 30 to medium house; performance generally good. Repertoire: A Fatal Error, Uncle John's in Town, Hogan's Troubles, and Triss. Remember the Maine 7.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): P. E. Long co. April 24-29 in A Southern Rose, For Her Sake, The Middleman, Outcasts of a Great City, Brother Against Brother, and The Prodigal Husband, to full houses. Otis Skinner 4, John L. Sullivan co. 29.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Appleton Opera co. (local) presented Robin Hood to a crowded house 1; performance excellent. Vogel's Minstrels pleased a fair house 2. Appleton Opera co. will repeat Robin Hood 5. Peters and Green Comedy co. 10-12.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burhagane, manager): William Owen in The Three Guardsmen to splendid business 2. Otis Skinner 5. ITEM: Mr. Burlingame has leased the Grand Opera House, at Winona, Minn., and will take possession August 1.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): William Owen co. in The Three Guardsmen April 28 gave satisfaction to a full house. A Royal Prisoner 9. Mahara's Minstrels 30.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): William Owen co. in The Three Guardsmen to good business April 27, giving satisfaction.

SHEBOYGAN.—OPERA HOUSE (William H. Stoddard, manager): Blondell and Fendessy co. in A Cheerful Idiot and A Jay on Broadway April 27, 28 to good business.

LA CROSSE.—THEATRE (J. Straslipka, manager): Wilson Comedy co. April 27, 28 in Respectable People.



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and What Happened to Smith; good business. H. Henry's Minstrels 2; large house. Godfrey's Band 13.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Vogel's Minstrels April 27 gave a good show but did not do a paying business; heavy storm. U. W. Glee Club 4.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Vogel's Minstrels April 30, 1; crowded houses; general satisfaction. Appleton Opera co. 3. The Pulse of Greater New York 7.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): William Owen co. to big business in The Three Guardsmen April 29; audience delighted. Columbia Comedy co. 1.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Vogel's Minstrels April 28; packed house; every one pleased. Ten Nights in a Bar Room 4.

BARABOO.—THE GRAND (F. A. Philbrick, manager): Ben S. Mounts in Richard III. 2; fair audience. Mahara's Minstrels 5. A Royal Prisoner 17.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevada, manager): Robin Hood by Appleton. Wis. Opera co. 6.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): W. N. Fortia, lecturer. 6. A Royal Prisoner 8.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): A Royal Prisoner 12. William Owen 15.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager): Frank Daniels presented The Idol Eye and The Wizard of the Nile to large business April 27-29. Richard Mansfield gave two performances 1, 2 of Cyrano de Bergerac to immense audiences. Olga Nethersole 18-20. TORONTO OPERA HOUSE (Ambrose J. Small, manager): Alma Chester co. in Hermine, interspersed with vaudeville turns, including Ermani, Willie Williams, Little Pansy, Harry McKee, Charles Palmer, and Will J. Kennedy is playing to light business 14. Tennessee's Partner 8-13. PRINCE'S THEATRE (O. B. Shepard, manager): The Two Orphans by the Cummings Stock co. 1-4 to good houses. Helen Byron returned to the co. after a lengthy absence, and was warmly welcomed in the role of Louise. The Private Secretary 8-13. MASSEY MUSIC HALL (I. E. Suckling, manager): The Athenaeum concert in honor of John L. Scholze 28 was a great success. Those who took part were: Gertrude Block, Varsity Banjo Club, Billy Moody, Chrissie Jones, and Bert Harvey.

WINNIPEG.—THEATRE (C. P. Walker, manager): McFadden's Row of Flats April 28, 29, had two big houses and pleased. In a Persian Garden 27, with Grace Verner, Nellie Campbell, James Perkins, and J. J. Moncrieff, vocalists, and J. M. Mathews, pianist. Clay Clement 28, 29 made his second appearance here this season and deepened the favorable impression made before. Mrs. Clement shared in the honors. Plays: A Southern Gentleman and The New Dominion; good houses. Ian MacLaren 1; crowded houses; audience delighted. Stuart Robson 2, 3. Primrose and Dockstader's Minstrels 8, 9. The Brownies 11-13. The Turtle 17, 18. Devil's Auction 21, 22. GRAND OPERA HOUSE (W. H. Seach, manager): Metropolitan Opera co. is booked at this house for an engagement commencing the last week in May.

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